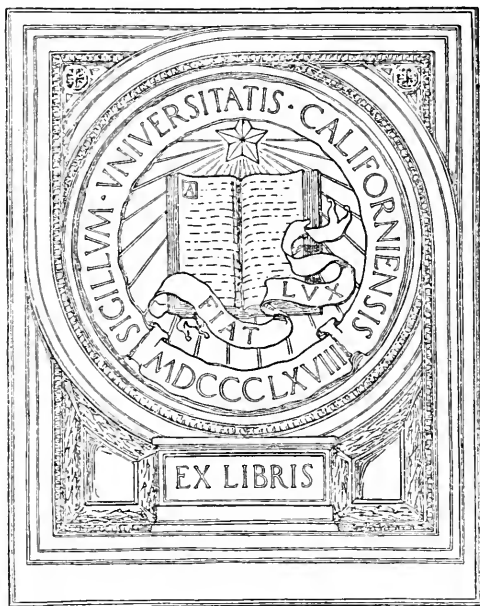




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A
HANDBOOK
OF
COLLOQUIAL JAPANESE

BY

BASIL HALL CHAMBERLAIN,

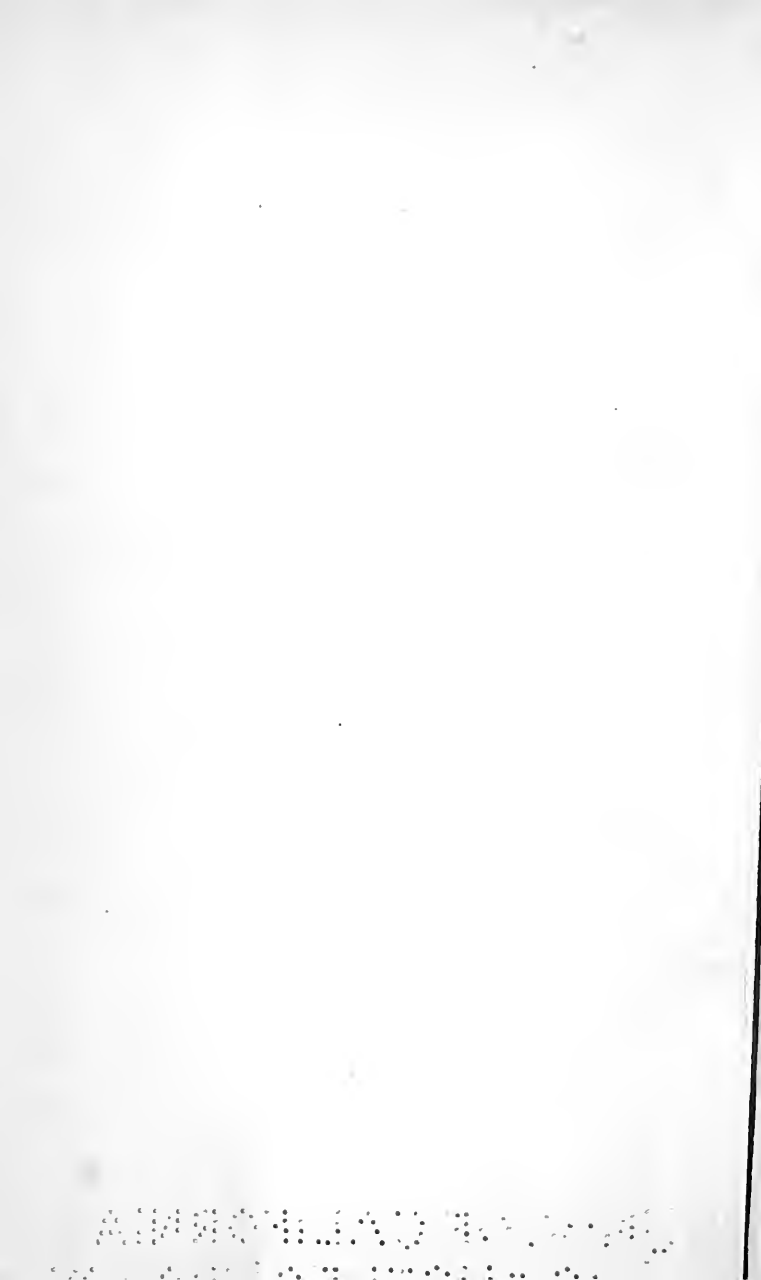
*PROFESSOR OF JAPANESE AND PHILOLOGY IN THE
IMPERIAL UNIVERSITY OF JAPAN.*

Second Edition.

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PREFACE.

IN the preface to the first edition of this Handbook, published seven months ago, readers were invited to favour the author with corrections and suggestions. This request has been promptly and widely responded to, and the author takes the present opportunity to thank each and all for their contributions. More particularly is he beholden to the minute and critical scholarship of Mr. Ernest Satow, C. M. G., Her Britannic Majesty's Minister at Montevideo, of Captain Brinkley, R. A., Editor of the "Japan Mail," and of Mr. J. H. Gubbins, Acting Japanese Secretary to Her Britannic Majesty's Legation in Japan. Scarcely less valuable, though from the opposite standpoint of a non-specialist, has been an elaborate criticism by Dr. E. Divers, F. R. S. Of Japanese critics, the most useful have been Messrs Y. Okakura and M. Ueda, both ornaments of the younger school of Japanese philology. Mr. W. B. Mason, of the Imperial Department of Communications, and Mr. Walter Dening, of the Nobles' School, Tōkyō, must be specially thanked for having

Ernest Satow

undertaken the labour of helping to correct each sheet as it came from the press, and for making numerous valuable suggestions. The first half of the work received similar kind offices from Mr. Percival Lowell, of Boston, U. S. A. Thanks are likewise due to Mr. J. Kuribayashi for permission to enrich the "Fragments of Conversation" from the pages of that excellent little book, the *Tōkyō Jijō Fude Shashin*, or "Pen and Ink Sketches of Tōkyō Life," to the Rev. T. Ise for his sermon, and to Professor I. Nakasawa, Dr. H. Katō, and Dr. R. Mitsukuri, for the lectures by them, which occupy most of the latter portion of this volume.

The new grammatical matter of this edition has not been thrown into the shape of additional paragraphs. It has been absorbed into the old paragraphs, with as little disturbance as possible of the order of the first edition. This has been done with the object of rendering a work which the author has in view, and in which occasional reference may be made to the "Colloquial Handbook," as useful to students of the earlier edition as to those of the later. The same consideration does not apply to the "Practical Part" of the Handbook. Accordingly the numerous new phrases, conversations, extracts from lectures, etc., which it includes, have been separately numbered.

To the lectures special attention is requested; for the student desirous of learning how to address Japanese audiences cannot do better than form his style on the compositions of such eminent speakers as Dr. Katō and the other authors quoted. Moreover these compositions have a more than merely linguistic interest. They exemplify some of the most strongly marked characteristics of the modern educated Japanese mind,—its indifferentism in matters theological, and its burning patriotic zeal. The sermon is given as a specimen of the new Christian literature, which is beginning to spring up under missionary influence. The concluding “Word about Poetry” shows the popular mind in another and older aspect,—an aspect which is scarcely affected by the many and great changes which the last twenty years have brought about in external things.

The literal interlinear translations, originally suggested by Dr. E. Baelz, of the Imperial University of Japan, and eagerly adopted by the author when engaged in the preparation of the first edition, have been the object of much and various criticism, some persons seeing in them the most useful feature of the work, others denouncing them as a premium on laziness in the beginner, and a hindrance to such as are more

advanced. The author has not trusted his own judgment to decide this debated question either way. While, therefore, retaining the literal interlinear translations in most places, he has endeavoured to conciliate all tastes by giving none but free translations of ¶ 447—8, ¶ 450, ¶ 454, and thence to the end of the volume.

With these few words of acknowledgment and explanation, the author leaves his work to the kind indulgence of students.

Imperial University of Japan.

Tōkyō, May, 1889.

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OR

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THEORETICAL
PART.



HANDBOOK

OF

COLLOQUIAL JAPANESE.

CHAPTER I.

Introductory Remarks.

¶ 1. “How can I learn to speak Japanese?”—This question has been so often addressed to the present writer, that he has resolved to put his answer into a permanent shape. He is persuaded that no language was ever learnt solely from a grammar,—least of all a language like Japanese, whose structure and idioms are so alien from all that we are accustomed to in Europe. The student is therefore recommended only to glance through the Theoretical Part at first, in order to obtain a general idea of the territory he has to conquer. He can pick up by the way such of the examples as strike him, committing them to memory and seeking opportunities for using them to his servants and his native teacher. He should then go on to the Practical Part, and attack the “Scraps of Conversations” and the “Anecdotes” as soon as possible, however baffling it may seem to be confronted with such long sentences. After all, as Japanese consists chiefly of long sentences, one cannot too early decide to face them. A little practice will rob them of much of their terror. Every now and then the Theoretical Part should be consulted on

difficult points. It should be read through carefully, a little at a time, after a diligent study of the Practical Part and a committal of a few pages of the latter to memory shall have caused the student to make some way in the mastery of the language.

- ¶ 2. The necessity for memorising cannot be too strongly insisted upon. It is the sole means of escape from the pernicious habit of thinking in English, translating every sentence literally from a whispered English original, and therefore beginning and ending by speaking English Japanese instead of Japanese Japanese. It is not only that the words and idioms of Japanese differ from our English words and idioms, but that the same set of circumstances does not always draw from Japanese speakers remarks similar to those which it would draw from European speakers. Japanese thoughts do not run in quite the same channels as ours. To take a very simple instance. If an Englishman wishes to make a polite remark to a friend about the latter's sick father, he will probably say "I hope your father is better to-day." In French, German, Italian, etc., the phrase would be pretty nearly the same. In each of these languages the same kindly hope would be expressed. In Japanese it is different. The phrase would run thus :

Ototsan wa, dō de gozaimasū?
Honourable-father-Mr. as-for, how is?

or, more politely,

Go shimpu wa, ikaga de irasshaimasū?
August real-father as-for, how deigns-to-be?

The idea of hoping or fearing, which to us is so familiar, does not present itself with the same vividness and frequency to the less anxious, less high-strung Oriental

"year before last," for *ato toshi*. Similarly in several of the words recently adopted from English, such as *nishin*, "a (sewing-) machine;" *Gotto*, "the Christian God;" *bukku*, "a European book."

- ¶ 4. The earliest Japanese literature that has come down to us dates, in its present form, from the beginning of the eighth century after Christ. The general structure of the language at that time was nearly the same as it is now. But the changes of detail have been so numerous, that a page of eighth century Japanese is unintelligible to a modern native of Tōkyō without special study. One of the chief factors in the alteration of the language has been the gradual infiltration of Chinese words and phrases, which naturally accompanied the borrowing of Buddhism, Confucianism, and the various arts and sciences of China. Chinese established itself, so to speak, as the Latin and Greek of Japan. It retains this position even at the present day, supplying names for almost all the new implements, sciences and ideas, which are being introduced from Europe and America. In this manner, one very curious and quite unexpected result of the Europeanisation of Japan has been the flooding of the language with Chinese terms at a rate never known before. Thus we have:

<i>jō-ki-sen</i> ,	lit. "steam-vapour-ship,"	"a steamer."
<i>jō-ki-sha</i> ,	,, "steam-vapour-vehicle,"	"a railway train."
<i>min-ken</i> ,	,, "people-authority,"	"democracy."
<i>sha-shin</i> ,	,, "copy-truth,"	"a photograph."
<i>ron-ri-gaku</i> ,	,, "argue-reason-science,"	"logic."
<i>tetsu-dō</i> ,	,, "iron-road,"	"a railway."
<i>ban-koku kō-</i>	{ "myriad-countries	{ "international
<i>hō</i> ,	{ "public-law," }	{ "law."


<i>jō-yaku kai-sei,</i>	lit. { "treaty amend- ment," }	} "treaty revision."
<i>rik-ken sei-ji,</i>	,, { "set-up-law gov- ernment," }	{ "constitutional government."
<i>yū-shō rep-pai,</i>	,, { "superior-conquer inferior-lose," }	{ "the survival of the fittest."

¶ 5. The Japanese do not pronounce Chinese in a manner that would be intelligible to any Chinaman. They have two standards of pronunciation, both of which are corruptions of the Chinese pronunciation of over a thousand years ago. One of these is called the *Go-on*, the other the *Kan-on*, from the names of certain ancient Chinese kingdoms. Usage decrees that the same word shall be pronounced according to the *Go-on* in some contexts, and according to the *Kan-on* in others. Thus the *myō* of *dai-myō*, "a feudal noble" (lit. "a great name"), is the same as the *mei* of *mei-butsu*, "the chief production of a locality" (lit. "a name-thing" *i.e.* "a famous thing"). In this case *myō* is the *Go-on*, and *mei* the *Kan-on*, of the same Chinese character 名, which in China itself is pronounced *ming*. The practical student will do best to learn words by rote, without troubling himself as to whether each term, if Chinese, be in the *Go-on* or in the *Kan-on*.

¶ 6. The effect of the steady influx of Chinese words during more than a millennium has been to discredit the native Japanese equivalents even when they exist. A foreigner who wishes to be considered an elegant speaker should, therefore, gradually accustom himself to employ Chinese words very freely, except when addressing uneducated persons. He should, for instance, prefer

CHINESE

JAPANESE

 *jin-ryoku(suru)*, "to endeavour," to *chikara wo tsūkusu*.

myō-chō, "to-morrow morning," to *ashita no asa*.

Ō-Bei, "Europe and America," to *Yōroppa to Amerika to*.

sak-kon, "yesterday and to-day," to *kinō to kyō to*.

tai-boku, "a large tree," to *ōki na ki*.

Wa-sei, "Japanese made," to *Nihon-deki*.

Some persons indeed, both Japanese and foreign, regret the fashionable preference for Chinese words. But the fashion exists, and to follow it is considered a mark of refinement; neither is it possible, even were it desirable, for an outsider to set up a standard of his own, different from that acknowledged by the people themselves. The copiousness of the Chinese tongue, and the marvellous terseness which generally enables it to express in two or three syllables ideas which would require five or six in Japanese and indeed in almost any other language, form an argument in favour of this species of Japanese Johnsonianism. On the other hand, much confusion is caused by the fact that numbers of Chinese words are pronounced alike. The consequence of this is that it is often impossible to know what a term means, without reference to the Chinese characters with which it is written. In any case, whether he speak simply or learnedly, the student should at least avoid speaking vulgarly. Japanese resembles English in being full of slang and vulgarisms of every sort. But what should we say to a young Japanese, who, having been sent to London to learn our language, should return home with the *haccent* of *Ighgate* and the diction of the street Arab? Japanese has also many provincial dialects, some of which remain more faithful in certain respects to the traditions of the Classical language than does the dialect

of Tōkyō. But the dialect of Tōkyō (itself a slightly modified form of the Kyōto dialect, which was formerly considered the standard Colloquial) has on its side an ever-increasing importance and preponderance, as the general medium of polite intercourse throughout the country. Practical students are strongly advised to devote themselves to it alone. If they speak it well, they will be as generally understood as a man who speaks standard English is generally understood in England, that is to say that they will be understood everywhere by all but the peasantry, and in most provinces even by the peasantry.

7. Japanese writing consists of the Chinese characters,—ideographs, as they are sometimes styled,—mixed with a syllabic writing called the Kana. The meaning of the latter term is “borrowed (*kari*) names (*na*).” It has reference to the borrowing, or, as we should say, adaptation, of characters originally ideographic for the purpose of phonetic transcription. The Kana syllabary is a native Japanese invention, dating back over a thousand years. There are two principal forms of it. These are the Kata-kana, or “Part Kana,” so-called because the signs composing it consist of fragments of the square Chinese characters, and the Hira-gana, or “Easy Kana,” so called because consisting of entire Chinese characters written in the most sketchy cursive hand. We cannot, within the limits of the present work, treat any further of this subject. Students desirous of pursuing it are recommended to begin by the Hira-gana, and then pass on to a study of the most usual Chinese square characters, as given in Mr. Fūkuzawa Yukichi’s “Moji no Oshie” (three small volumes, to be obtained in Tōkyō at the Chūkindō, Ginza Ni-chō-me, or at Mita, Keiō Gijiku). The whole subject

of the *Kana* and Chinese characters is minutely treated in several of the "Readers" recently compiled for use in the primary schools. One of the best is Mr. Kudō Seiichi's "*Shin Tokuhon*" (eight small volumes, to be obtained in Tōkyō at Ōkura Yasugorō's, No. 18, Nihon-bashi-dōri, It-chō-me). The *Kata-kana*, though so much more simple-looking than the *Hira-gana* and the Chinese characters, is less understood by the people at large. At the present day there is a party in favour of the introduction of the Roman alphabet. Its organ, the "*Rōmaji Zasshi*," gives articles in various styles, romanised according to Dr. Hepburn's simple phonetic system, which is now generally followed by foreigners who write on Japanese subjects, and which has therefore been adopted in this Handbook.

- ¶ 8. It is possible to learn to speak Japanese quite correctly without studying the native system of writing. Unfortunately the acquirement of the Colloquial does not help much towards the comprehension of books, newspapers, and letters, even supposing the student to have them read aloud to him. The Japanese are still in the state in which we were during the Middle Ages. They do not write as they speak, but use an antiquated and indeed partly artificial dialect whenever they put pen to paper. This is the so-called "Written Language." Of the few books published in the Colloquial, the best are the novels of a living author named Enchō. The student, who does not wish to trouble about the characters, cannot do better than write out one of these books from his teacher's dictation. It should be added that they contain not a few passages to which lady students would take exception. This is the case with all Japanese fiction. It is not that the Japanese novelists love to wallow, Zola-like, in vice.

On the contrary, their sentiments mostly leave nothing to be desired. But they have a startlingly realistic way of calling a spade a spade. Here are the titles of Enchō's two best works:—

“Botan-Dōrō,” the story of a last century vendetta.

“Ezo-Nis'iki Kokyō no Iezuto,” a clever adaptation to modern Japanese social conditions of Wilkie Collins' "New Magdalen." It appeared as a *feuilleton* to the "Yamato Shimbun" newspaper in 1886-7.

Another amusing novel in Colloquial is the "*Ansei Mitsu-gumi Sakazuki*," by Hakuen. It deals with middle and lower class life during the last days of the Shōgunate.

Occasionally, too, the newspapers, the "Transactions" of the Educational, Geographical, and other learned Societies, and such collections of lectures and speeches as the "*Taika Roushū*," the "*Kōdan Enzetsu-shū*," etc., print a lecture exactly as taken down by the short-hand reporter from the mouth of the lecturer, though the more usual practice is to dress everything up in the Written Style before it is allowed to appear in print.

9. A word as to the parts of speech in Japanese. Strictly speaking, there are but two, the verb and the noun. The particles, or "postpositions" and suffixes, which take the place of our prepositions, conjunctions and conjugational terminations, were themselves originally fragments of nouns and verbs. The pronoun and numeral are simply nouns. The true adjective (including the adverb) is a sort of neuter verb. But many words answering to our adjectives and adverbs are nouns in Japanese. There is no article. Altogether our grammatical categories do not fit the Japanese language well. They have only been

adhered to in this work in so far as they may serve as landmarks familiar to the student.

¶ 10. In conclusion, the following warnings concerning errors into which European speakers of Japanese are apt to fall, may be found useful :—

Do not confound long and short vowels. (See ¶ 13.)

Do not use personal pronouns too freely. (See ¶ 71.)

Do not insert the postposition *no* between a true adjective and the noun to which it belongs. (See ¶ 208.)

Do not apply honorifics to yourself. For me to ask any one, for instance, to *shinjō* something to myself, or to *haiken* something belonging to myself, would be as if I should say: "Have the honour to give it to me," or "Have the honour to look at this thing belonging to me." As explained in Chap. XI, honorifics can only be applied to other people, and humble terms must be used in speaking of oneself. I *shinjō* (lit. "respectfully lift up") something to you; but I ask you to *kudasai* (lit. "condescend") something to me. I *haiken* (lit. "adoringly look at") something belonging to you; but I ask you to *goran nasai* (lit. "august-glance deign") something belonging to me. (See ¶ 405.) If you hear beggars in the street shouting after you to *shinjō* a copper to them, it is only because, having learnt from experience that foreigners constantly misuse the honorifics, they think to ingratiate themselves and to be more easily understood by doing likewise. Were they addressing a Japanese, they would never dream of saying anything so rude and so absurd.

CHAPTER II.

Pronunciation and Letter-Changes.

PRONUNCIATION.

- ¶ 11. Japanese, when written phonetically with the Roman alphabet, according to the phonetic spelling sanctioned by the Romanisation Society and Dr. Hepburn's Dictionary, requires the same letters as English, with the exception of *l*, *q*, *v* and *x*. The letter *c* occurs only in the combination *ch*, which is sounded nearly like English *ch* in "church," but a little more softly, as *cha*, "tea;" *chichi*, "milk."
- ¶ 12. The vowels are sounded as in Spanish and Italian, but are always short, unless marked with the sign of long quantity. It is impossible to express the values of the Japanese vowels correctly in English; but, speaking approximately, we may say that
- | | | |
|----------|-------------------------------------|-----------------------------------|
| <i>a</i> | resembles the <i>a</i> in "father," | but is shorter. |
| <i>e</i> | „ „ <i>e</i> „ | "men." |
| <i>i</i> | „ „ <i>i</i> „ | "machine," but is shorter. |
| <i>o</i> | „ „ <i>o</i> „ | "for" (not "four"). |
| <i>u</i> | „ „ <i>u</i> „ | "bush." |
| <i>ō</i> | „ „ <i>o</i> „ | "bone," but is a purer <i>o</i> . |
| <i>ū</i> | „ „ <i>oo</i> „ | "food." |
- ¶ 13. Very great care must be taken to distinguish the short from the long vowels; for there are many words totally distinct in meaning, but differing, so far as pronunciation is concerned, merely in the quantity of their vowels, thus:

<i>dozō</i> , "a mud godown;*"	<i>dōzo</i> , "please."
<i>koko</i> , "here; "	<i>kōkō</i> , "filial piety."
<i>sato</i> , "a village; "	<i>satō</i> , "sugar."
<i>toru</i> , "to take; "	<i>tōru</i> , "to pass through."
<i>tsuji</i> , "a cross-road; "	<i>tsūji</i> , "an interpreter."
<i>zutsu</i> , "[one, etc.] at a time; "	<i>zutsū</i> , "a headache."

The only long vowels of common occurrence are *ō* and *ū*. Long *ā* hardly occurs, excepting in the interjections *ā!* *mā!* *nā!* and *!sā!* and in the words *obāsan*, "an old lady," "grandmamma," and *okkāsan* (but also *okkasau*), "mamma." Long *ē* hardly occurs excepting in the interjection *nē*. Long *ī* does not occur, its place being taken by double *ii*, as in *yoroshii*, "good," as it is considered that careful speakers sound the two *i*'s separately.

¶ 14. When preceded by another vowel or by *n*, the vowel *e* is sounded as *ye*, *i* as *yi*, and *o* as *wo*. Thus *ue* "above;" *kou-in*, "marriage;" and *shio*, "salt," are respectively pronounced (and by many transliterators written) *uye*, *konyin*, and *shiwo*.

¶ 15. *I* and *u* are often inaudible, or nearly so, in the mouths of natives of Tōkyō after *f*, *h*, *k*, *s*, *sh*, and *ts*, as

<i>futatsu</i> ,	"two,"	pronounced	{ <i>ftatsu</i> .
<i>hito</i> ,	"person,"	„	<i>hito</i> .†
<i>watakushi</i> ,	"I,"	„	<i>watakshi</i> .
<i>takusan</i> ,	"much," "many,"	„	<i>taxan</i> .
<i>gozaimasu</i> ,	"there is,"	„	<i>gozaimas</i> .
<i>shita</i> ,	"below,"	„	<i>shta</i> .
<i>tsuki</i> ,	"the moon,"	„	<i>tski</i> .

* "Godown" is Far-Eastern English for a store-house or warehouse. It comes from the Malay word *gādong*, "a warehouse."

† The *h* here has the sound of German *ch*.

¶ 16. Initial *u* is silent, and the following *m* doubled in the pronunciation of the four words

<i>uma</i> ,	“ a horse,”	pronounced	<i>mma</i> .
<i>umai</i> ,	“ nice,”	„	<i>mmai</i> .
<i>umareru</i> ,	“ to be born,”	„	<i>mmareru</i> .
<i>ume</i> ,	“ a plum-tree,”	„	<i>mmē</i> .

¶ 17. The quiescent vowels are distinguished in this work by the sign of short quantity, as *hīto*, *shīta*, *takūsan*, *ūma*. But it should be noted that the Japanese themselves are not conscious of failing to pronounce the *i*'s and *u*'s in question, and that these letters often recover their proper power for the sake of clearness or emphasis. They count in prosody, and are always sounded even in ordinary conversation by the natives of many provinces. That is why they are allowed to remain in the transliteration, being generally written *i* and *u* without any diacritical mark.

¶ 18. The vowel *u*, when following *sh* or *j*, is often mispronounced as *i* by the Tōkyō people, thus:

teishi, for *teishu*, “ a husband.”

They are also apt to mispronounce *yu* as *i*, thus:

iki for *yuki*, “ snow ;” but this is distinctly vulgar.

¶ 19. Be very careful to discriminate final *e* from final *i*. Englishmen are often unintelligible owing to their confounding such words as

sake, “ rice-beer ;” and *saki*, “ front,” “ before.”

take, “ a bamboo ;” „ *taki*, “ a waterfall.”

yume, “ a dream ;” „ *yumi*, “ a bow.”

¶ 20. The diphthongs *ae*, *ai*, *ao*, *au*, *ei*, *oi*, *ui*, call for no remark, each vowel retaining its own proper sound, as in Spanish or Italian. Thus the second syllable of *kirei*, “ pretty,” sounds nearly like the English word “ ray (not

like "rye");" *kau*, "to buy," sounds nearly like the English "cow." In the case of verbs ending in *au*, such as *kau*, "to buy;" *morau*, "to receive;" *shitagau*, "to follow," it is indeed optional to pronounce the letter *au* like a long *ō*. But this is more characteristic of Western Japanese than of Tōkyō usage.

¶ 21. The vulgar in Tōkyō say *ai* for *ae*, and *oi* for *oe*; thus *mai*, instead of "mae," "before;" *koi* (which means "love"), instead of *koe*, "voice." They also often contract *ai* into a long *ē*, as *naranē* for *naranai*, "it won't do." But this is as bad as the dropping of the letter *h* by cockneys.

¶ 22. *Iu* is pronounced like *yū*, e.g. *iu*, "to say."
Ou ,, ,, ō ,, *omou*, "to think."

✓ N. B. It is customary to write the present tense of certain verbs with a final *ou* rather than with *ō*, in order to show the original and theoretical conformity of these verbs to the general rule whereby the present tense must always end in *u*.

¶ 23. The consonants are pronounced approximately as in English, subject to the following remarks:—

F is a true labial, not the English labio-dental; that is to say, it is formed by means of the lips alone, not, as our *f* is, by placing the upper teeth on the lower lips.

G never has the sound of *j*. At the beginning of a word it is pronounced hard, like the *g* in "give." In the middle of a word it has the sound of English ng in "longing." Thus *Kiga*, the name of a place near Miyano-shita, rhymes almost exactly with "singer." (Not with "finger," where the *ng* does double duty, first to render the sound of *ng*, and then the sound of *g* alone. This double sound is represented in Japanese by the combination *ng*, as *kin-gin*, "gold and silver," pronounced *king-gin*). Foreigners often err in pronouncing such words as *Kiga* like *King-ga*, and *kago*, "a palanquin," like *kang-go*, etc.

N. B. In Western Japan, *g* retains its hard pronunciation in all situations.

Hi, or rather the syllable *hi*, has a tendency to pass into *shi*, and even into simple *sh*, especially in the mouths of the vulgar of Tōkyō, who pronounce, for instance, the word *hige*, "beard," as *shige*, and *hito*, "person," as *shto*. Careful Japanese speakers attempt (not always successfully) to avoid this error.

N final is pronounced half-way between a true *n* and the French nasal *n*.

R is the very softest of English *r*'s, and is never rolled or gargled as in French and German.

¶ 24. *W* (pronounced exactly as in English) shows so strong a tendency to become obsolete after *k* and *g*, not only in Tōkyō, but in most parts of the country excepting the West, that it is optional to write, for instance, *kwa-shi* or *kashi*, "cake;" *Gwaimushō* or *Gaimushō*, "the Foreign Office." Even between two vowels, as in *omo(w)anai*, "I do not think;" *kama(w)anai*, "it does not matter," many natives of Tōkyō drop it. In the present work the *w* has been retained in all such cases, in order to conform to the usage of Dr. Hepburn's dictionary. Frenchmen, Germans, and other Continentals are apt to sound a *v* instead of a *w*. This bad habit should be carefully guarded against.

~~Y~~ Y is always a consonant. Thus the syllable *mya* in *myaku*, "the pulse," is pronounced as one syllable, like *mia* in the English word "amiable." Care must be taken not to confound it with the dissyllable *miya* in such words as *miyako* (*mi-ya-ko*), "a capital city."

Z, when preceding the vowel *u*, has the sound of *dz*, and is accordingly so written by many transliterators,

as midzu, for mizu, "water." We write *z* in this work, rather than *dz*, somewhat against our personal preference, and merely in order to conform to the usage of the dictionary. (Conf. foot-note to p. 21.)

¶ 25. Double consonants must, as in Italian, be sharply distinguished from single ones, thus :

<i>ama</i> , "a nun ;"	<i>amma</i> ,	"a shampooer."
<i>ichi</i> , "one ;"	<i>itchi</i> , (for <i>ichi-chi</i>),	"union."
<i>oto</i> , "a sound ;"	<i>otto</i> ,	"a husband."

Where, however, no confusion is liable to ensue, the natives of Tōkyō often pronounce as double a consonant which is properly single, thus :

<i>ammari</i> ,	for	<i>amari</i> ,	"too much."
<i>minna</i> ,	,,	<i>mina</i> ,	"all."
<i>sakki</i> ,	,,	<i>sakī</i> ,	"before."

But this is slightly vulgar.

¶ N. B. Notice that only the following consonants are liable to reduplication : *ch(tch)*, *k*, *m*, *n*, *p*, *s*, *sh(ssh)*, and *ts(tts)*.

¶ 26. All Japanese words theoretically end either in a vowel or in the consonant *n*. But the fact of the occasional quiescence of *ĩ* and *ũ* produces the impression that there are words ending in other consonants. Thus the polite termination *masũ* (e.g. in *arimasũ*, "there is") mostly sounds like *mas*, excepting in the mouths of unusually careful or old-fashioned speakers. In no other case is the clipping of final vowels to be recommended.

ACCENT.

¶ 27. Generally speaking, the Japanese pronunciation both of vowels and of consonants is less broad and heavy than that current in most European languages, and especially in English. Particularly noticeable is the manner in which

ch, j, sh, and *ts* are minced. Tones, such as those of the Chinese, are entirely absent. There is little or no tonic accent, and only a very slight rhetorical accent; that is to say that all the syllables of a word and all the words of a sentence are pronounced equally, or nearly so. Students must beware of importing into Japanese the strong and constantly recurring stress by which, in English and in most European languages, one syllable in every polysyllabic word, and the chief words in every sentence, are singled out for special notice. Thus, to quote the names of places familiar to every traveller in Japan, you must articulate *Hakone*, *Miyanoshita*, *Ashinoyu*, with every syllable equal (excepting the *i* of *Miyanoshita*, which quiesces), thus: *Ha-ko-ne*, *Mi-ya-no-shita*, *A-shi-no-yu*, all short and all without emphasis. Europeans excruciate Japanese ears when they say *Hakóne*, *Miyanóshta*, and *Ashinóyu*. Only occasionally, among the lower classes, does the desire for exceptional emphasis cause a word or syllable to be accented in a peculiarly declamatory manner, which Europeans find difficulty in imitating. The strength of the entire body seems to be concentrated on the production, on the laborious squeezing out, of the word in question.

N. B. The statement made in the above paragraph concerning the absence of accent in Japanese is intended rather for purposes of practical instruction than of scientific accuracy. There is a slight tonic accent in Japanese. But so extremely slight is it, that it has never been marked in any dictionary whether native or foreign, it has no influence on prosody, it varies from province to province, and inhabitants of the same province contradict, not only each other but themselves, in their usage and in the explanations which they give concerning it. Most of the Tōkyō people distinguish by a faint difference of stress such pairs of words as

áme, "rain;"

amé, "a kind of sweetmeat."

háshi, "chopsticks;"

hashí, "a bridge."

<i>káki</i> , “an oyster;”	<i>kakí</i> , “a persimmon.”
<i>kóto</i> , “a sort of harp;”	<i>kotó</i> , “a thing.”
<i>kúmo</i> , “a spider;”	<i>kumó</i> , “a cloud.”
<i>táke</i> , “a mountain-peak;”	<i>také</i> , “a bamboo.”

The difference between such words may be compared,—not in kind, but in degree,—with that made by some English speakers between “morning” and “mourning,” or between the verb “to ádvocāte” and the substantive “an ádvocāte.” The interest of the question is rather for the theoretical than for the practical student. The tendency of Englishmen, and indeed of all Europeans excepting Frenchmen, is always to accentuate Japanese much too strongly. New-comers cannot do better, at least for the first few years, than endeavour not to accentuate it at all.

LETTER-CHANGES.

28. Nigori, i.e. “muddling,” is the name given by the Japanese to the substitution of sonant consonants for surds.* The consonants affected change as follows:—

Surds.		Sonants.
<i>ch</i> } <i>sh</i> }	into	<i>j</i> .†
<i>f</i> } <i>h</i> }	„	<i>b</i> .

* In contradistinction to the sonant letters, the surd letters are said to be sumi, i.e. “clear,”—*t*, *k*, *s*, etc., sounding purer to the Japanese ear than *d*, *g*, *z*, etc. The two categories together are termed sei-daku by the native grammarians, *sei* being the Chinese word for “clear,” and *daku* for “muddled.”

† In Western Japan, where the rules and analogies of the ancient language have been more faithfully preserved than in the present capital, the *nigori* of *ch* is pronounced like English *j*, and the *nigori* of *sh* like the softer French *j*; thus *fují*, “the wistaria” (hard), but *Fuji*, “Fusiyama” (soft). The Tōkyō pronunciation ignores this delicate distinction, and has English *j* (but just a trifle softer) for both alike.

Surd.

k

into

Sonants.

*g.**s* }
ts }

„

*z.***t*

„

d.

N. B. *F* and *H* are almost certainly corruptions of an earlier *p*, the surd naturally corresponding to the sonant *b*.

The broad law governing the use of the *nigori* is that the initial surd (*ch, sh, f, h, k, s, ts, or t*) of an independent word,—especially of a noun,—changes into the corresponding sonant (*j, b, g, z, or d*) when the word is used as the second member of a compound. The law affects, not native words only, but likewise those borrowed from the Chinese, thus:—

ryōri-jaya, “an eating-house;” from *ryōri*, “cookery,” and *chaya*, “a tea-house.”

shima-jima, “various islands;” from *shima*, “an island,” repeated.

yane-bune, “a house-boat;” from *yane*, “a roof,” and *fune*, “a vessel.”

hi-bachi, “a brazier;” from *hi*, “fire,” and *hachi*, “a pot.”

ki-gae, “a change of clothes;” from the indefinite forms of the verbs *kiru*, “to wear,” and *kaeru*, “to change.”

kaku-zatō, “loaf sugar;” from *kaku*, “an angle,” and *satō*, “sugar.”

* In the Western provinces (following ancient usage), the *nigori* of *s* is *z*, while the *nigori* of *ts* is *dz*; thus *mizu*, “not seeing,” but *midzu*, “water.” In Tōkyō these two sounds are confounded, both being alike pronounced as *dz*. Conf. the end of ¶. 24.

tsūki-zue, "the end of the month;" from *tsūki*, "moon," "month," and *sue*, "end."

kwan-zume, "tinned (provisions);" from *kwan*, a Chinese word meaning a "jar" or "gallipot," but not used alone in Japanese, and the indefinite form of the verb *tsumeru*, "to pack."

ōrai-dome, "no thoroughfare;" from *ōrai*, "a thoroughfare," and the indefinite form of the verb *tomeru*, "to stop" (trans.).

- ¶ 29. A rider to the above law is that *f* and *h* in Chinese compounds sometimes change, not into *b*, but into *p*. This is called the *han-nigori* or "half-muddling."

Thus—to take somewhat high-flown instances—

jum-pū, "a fair wind;" from *jum*, "to accord," and *fū*, "wind." (These monosyllables are not used independently in Japanese.)

tem-pen, "a sign in the heavens;" from *ten*, "heaven," and *hen*, "change."

- ¶ 30. In some words of native origin, the Tōkyō people, led by the same love of reduplication which makes them say *minna* for *mina*, "all," *tokkuri* for *tokuri*, "a bottle," etc. (see ¶. 25), turn the letter *h*, which it would not be easy to double, into what appears to them to be the nearest approach to *hh*, viz. *pp*; thus:

yappari, for *yahari*, "also."

yoppodo, ,, *yohodo*, "a lot," "very."

N.B. Perhaps it might be more correct to view this phenomenon as a relic of the old pronunciation of *h* as *p*. Conf. the N.B. near the top of *p*. 21.

- ¶ 31. The law regulating the use of the *nigori* is by no means an absolute one, euphony and sometimes the varying caprice of individuals deciding in each case

whether the change shall or shall not take place. Thus *ō*, "great," and *saka*, "a hill," compounded to form the name of a large town in Central Japan, may be pronounced either *Ōzaka* or *Ōsaka* (never *Osárkur*, as Englishmen are apt to say). *F* and *h*, however, always change either into *b* or into *p*, if the first member of the compound ends in a nasal consonant. Thus it would be inadmissible to say *jum-fū* for *jum-pū*.

It is considered harsh to have many *nigori*'ed letters in one word. Hence *kaza-kami*, "windward," never *kaza-gami*, and similarly in innumerable like instances. Observe, too, that no *nigori*' ed letter is ever doubled.

‡ 32. As shown by the examples of *jum-pū* and *tem-pen*, *n* changes to *m* before a labial. To give another instance: *tem-mon-gaku*, "astrology" "astronomy;" from *ten*, "heaven;" *mon*, "markings or letters" (not used alone); and *gaku*, "science."

‡ 33. Less important than the *nigori* affecting initial consonants, is a change which affects the final vowels in certain native Japanese words of one syllable and two syllables. In this class of words, *e* final often changes to *a*, when the word is used as the first member of a compound,* thus:

~~*kaza-kami*~~, "windward;" from *kaze*, "wind," and *kami*,
"above."

saka-ya, "a grog-shop;" from *sake*, "rice-beer," and
ya, "a house."

* Strictly speaking, it is *a* which is weakened into *e*, a study of the older language showing that the forms in *a* are almost certainly the original ones. We state the rule as in the text simply for practical convenience.

tamotsu, "to keep;" from *te*, "the hand," and *motsu*, to hold."

uwagi, "an over-coat;" from *ue*, "top," and the indefinite form of *kiru*, "to put on," "to wear."

As an irregular member of the same class may be mentioned *shira* for *shiro*, the stem of the adjective *shiroi*, "white," in such compounds as *shira-giku*, "a white chrysanthemum." (*Kiku* = "chrysanthemum.")

shira-ga, "white hair." (*Ga* here stands for *ke*, "hair.")

The language offers no other instance of so anomalous a change.)

¶ 34. All the Japanese consonants do not admit of being sounded before all the five Japanese vowels. F only occurs before the vowel *u*, the other four vowels taking *h* instead. *S* is replaced by *sh*, and *z* by *j*, before the vowel *i*. *T* is replaced by *ch*, and *d* by *j*, before the vowel *i*; *t* is replaced by *ts*, and *d* by *z*, before the vowel *u*. *W* occurs only before the vowel *a*; *y* only before the vowels *a*, *o* and *u*. The only exceptions, according to the orthography adopted in this work, are those offered by the postpositions *wo* and *ye*. Compare, however, ¶ 14.

N. B. The phenomena mentioned in this paragraph seem to be of comparatively modern growth, though they can be traced back some three centuries. The archaic form of the language probably had only *f* (or rather *p*), *s*, and *t*, but no *b*, *h*, *sh*, *j*, *ch*, *ts* or *z*.

To the practical student the peculiarity above noted is interesting only in so far as it affects the conjugation of verbs. He is therefore referred to Chapter VIII, ¶ 235 *et. seq.* It may, however, be worth while to instance in passing the strange alterations introduced into borrowed European words by this inability of the Japanese to

pronounce certain consonants before certain vowels, by their further inability to pronounce combinations of consonants or any final consonant except *n*, and by the absence from their language of some of the commonest European sounds, such as *l* and *v*. Hence such metamorphoses as the following:—

berumotto, from “ver-mouth.”

chifusu, from the German pronunciation of “typhus.”

garasu, from “glass.”

hoko, ,, “fork.”

Igirisu, ,, “English.”

kame, from “come here.”

(Dogs of European race are so styled, because their masters constantly call out “come here!” to them.)

kara, from “collar.”

kasūteira, from “Castilla.”

(Sponge-cake is so called, because introduced by the Spaniards.)

koppu, from the Dutch *kop*, “a cup,” but used to signify “a glass.”

penshiru, from “pencil.”

rampu, ,, “lamp.”

ramune, ,, “lemonade.”

shatsu, ,, “shirt.”

zentorumen, ,, “gentlemen.”

There are also some quite anomalous cases, such as *penki*, from “paint,” where we should have expected *peinto*.

¶ 35. Finally certain contractions are brought about by euphony and the desire for speedy elocution. Such are *ip-pun* for *ichi fun*, “one minute;” *jis-sō*, for *jū sō*, “ten vessels.” For these the student is referred to the Chapter on Numerals, ¶ 153, as it is in the case of the numerals that these contractions most frequently occur, and that it is most necessary to commit them to memory.

CHAPTER III.

The Noun.

NUMBER AND GENDER.

- ¶ 36. The noun is indeclinable, distinctions of number and gender being left to be gathered from the context, and case relations being, as in English, indicated by separate words, which are, however, "postpositions," not prepositions. Thus

Ūma ni noru
lit. *horse in ride*

may mean, according to circumstances, to ride on one horse or on several horses, on one mare or on several mares.

Hito ga kimashīta
lit. *person (nominative particle) has-come*

may mean either that one person has come, or that several people have come. Similarly the word *yama* may designate one mountain or many mountains, it being properly rather a kind of collective noun, like the German "das Gebirg."

- ¶ 37. In the extremely rare cases in which it is absolutely indispensable to mention the sex of an animal, this can be done by the use of the prefixes *o*, "male," and *me*, "female," the resulting compound being sometimes slightly modified by euphony. Thus:

ushi, "any bovine animal."
o-ushi, "a bull," "an ox."
me-ushi, "a cow."
āma, "any equine animal."

<i>omma</i> ,	“a horse.”
<i>memma</i> ,	“a mare.”
<i>tori</i> ,	“a bird,” “a fowl.”
<i>ondori</i> ,	“a cock.”
<i>mendori</i> ,	“a hen.”

The words *otoko*, “man,” and *osu*, “male;” *onna*, “woman,” and *mesu*, “female,” subserve the same purpose, thus :

ko, “a child;” *otoko no ko*, “a boy;” *onna no ko*, “a girl.”
man 's child *woman 's child*

inu, “any canine animal;” $\left. \begin{array}{l} \textit{osu no inu,} \\ \textit{inu no osu,} \end{array} \right\}$ “a dog;”
 $\left. \begin{array}{l} \textit{mesu no inu,} \\ \textit{inu no mesu,} \end{array} \right\}$ “a bitch.”

Such a phrase as

Osu desū ka, mesu desū ka ? { “Is it a male or a
Male is ? female is ? {female?”

may mean “Is it a horse or a mare?” “Is it a gander or a goose?” “Is it a he or a she-ass?” etc., etc., according to circumstances. The words *osu* and *mesu* are never applied to human beings, whereas the words *otoko* and *onna* are applied indifferently to human beings and to other living creatures.

38. In a very few cases, chiefly the names of the degrees of relationship, the sexes are distinguished by the use of different words, thus :

<i>chichi</i> ,	“father;”	<i>haha</i> ,	“mother.”
<i>ototsan</i> ,	“papa;”	<i>okkasan</i> ,	“mamma.”
<i>ojiisan</i> ,	“grandpapa,”	<i>obāsan</i> ,	“grandmamma,”
	“an old gentleman;”		“an old lady.”
<i>oji</i> ,	“uncle;”	<i>oba</i> ,	“aunt.”

ani, "elder brother;" *ane*, "elder sister."
otōto, "younger brother;" *imōto*, "younger sister."

- ¶ 39. What we call the singular number is occasionally indicated by the use of the word *hitotsu* or *ichi*, "one," thus:

hako hitotsu, "one box."
ichi-nen, "one year."

- ¶ 40. The idea of plurality, universality, or variety is occasionally indicated by doubling the word, thus:

hō-bō, "everywhere;" from *hō*, "a side."
iro-iro, "all sorts;" from *iro*, "a sort" (properly "a colour").

kuni-guni, "various countries;" from *kuni*, "a country."
tokoro-dokoro, "many places," "here and there;"
from *tokoro*, "a place."

As exemplified in these words, the second member of such compounds almost always takes the *nigori*, when it begins with a consonant capable of so doing.

- ¶ 41. Another method of expressing plurality is by agglutinating certain particles, viz. *gata*, *tachi*, *shu* (often pronounced *shi*), *domo*, and *ra*, to the end of the word, thus:

okūsama-gata, "ladies;" from *okūsama*, "a lady,"
"my lady."

shikwan-tachi, "officials;" ,, *shikwan*, "an official."

onna-shu, "women;" ,, *onna*, "a woman."

onna-domo, "women;" ,, *onna*, "a woman."

kuruma-ya-ra, "jinrikisha-men;" from "*kuruma-ya*,
"a jinrikisha-man."

The order in which the foregoing particles and examples are given is that of a gradually decreasing politeness. There is, indeed, no great difference between *gata* and

tachi, but both are decidedly more polite than the three that follow them. *Onna-shu* may be used in speaking of the female attendants of another; *onna-domo* is better in speaking of the female attendants in one's own household. The suffix *ra* is decidedly contemptuous.

¶ 42. Numerous as are the above particles, the idea of plurality is not always very clearly expressed even by their help. Thus, whereas *ko* may mean "children" as well as "child," the ostensibly plural form *ko-domo* may mean "child" as well as "children." In this particular instance, but scarcely in any others, we may, in order to get an undoubted plural, superadd one suffix to another, and say *ko-domo-ra* or *ko-domo-shu*, "children."

¶ 43. We may also (chiefly in vocables borrowed from the Chinese) prefix certain words in order to obtain a sort of plural; thus:

ban-koku, "all countries," "international;" from *ban*,
"ten thousand," and *koku*, "a country."

sho-kun, "gentlemen;" from *sho*, "all," and *kun*,
"prince," "Mr."

sū-nen, "many years;" from *sū*, "number," and *nen*,
"a year."

N. B. None of the Chinese words here given—*ban*, *koku*, *sho*, etc.—can be used alone. They occur only in compounds.

¶ 44. But though the ways of indicating sex and number are thus various, it cannot be sufficiently borne in mind that they are all more or less exceptional, and are scarcely found except in a comparatively small number of cases which are sanctioned by usage. Distinctions of sex and even of number are not dwelt on at every moment by the Japanese, as they are by the European, mind.

COMPOUND NOUNS.

¶ 45. Compound nouns are very numerous and can be formed at will. They generally consist either of two nouns, or of a noun preceded or followed by the stem of an adjective or by the "indefinite form" (see ¶ 221, and ¶ 241) of a verb. As the indefinite forms of verbs are themselves constantly used as nouns, two such forms may combine to constitute a compound noun, or else one of them may be preceded by a noun or by an adjective stem for the same purpose. The following are specimens of the various sorts of compound nouns :—

furo-ba, "a bath-room;" from *furo*, "a bath," and *ba* (used only in composition), "a place."

te-bukuro, "gloves;" from *te*, "the hand," and *fukuro*, "a bag."

tetsudō-basha, "a street-car;" from *tetsudō*, "a railway," and *basha*, "a carriage."

kuro-megane, "black goggles;" from *kuroi*, "black," and *megane*, "spectacles." (*Megane* is itself a compound of *me*, "eye," and *kane*, "metal.")

tō-megane, "a telescope;" from *tōi*, "far," and *megane*, "spectacles."

me-kura, "a blind person," lit. "dark of eyes;" from *me*, "the eye," and *kurai*, "dark."

kai-mono, "a purchase," "shopping;" from *kau*, "to buy," and *mono*, "a thing."

kake-mono, "a hanging scroll," from *kakeru*, "to hang" (trans.), and *mono*, "a thing."

yake-do, "a burn;" from *yakeru*, "to burn" (intrans.), and *to* (for *tokoro*), "a place."

ki-chigai, "a lunatic;" from *ki*, "spirit," and *chigau*, "to differ."

mono-oki, "an out-house;" from *mono*, "a thing," and *oku*, "to put."

te-nugui, "a towel;" from *te*, "the hand," and *nuguu*, "to wipe."

haki-dame, "a dust heap;" from *haku*, "to sweep," and *tameru*, "to collect together" (trans.).

hiki-dashi, "a drawer;" from *hiku*, "to pull," and *dasu*, "to take out."

make-oshimi, "reasons trumped up to excuse one's own failure" (as by the fox in the fable, who said that "the grapes were sour"); from *makeru*, "to be defeated," and *oshimu*, "to regret."

naga-iki, "longevity," from *nagai*, "long," and *ikiru*, "to live."

N. B. Observe the tendency of the second member of the compound to take the *nigori* (Conf. ¶ 28.)

¶ 46. The forms indicating gender and some of those indicating number are really compounds, as will be seen by reference to ¶ 37 and ¶ 43. So are the augmentatives formed by prefixing *ō*, the root of *ōkii*, "big," and the diminutives formed by prefixing *ko*, "child" (very rarely *o*, "small"), thus:

<i>baka</i> , "a fool;"	<i>ō-baka</i> , "a great fool."
<i>ishi</i> , "a stone;"	<i>ko-ishi</i> , "a pebble."
<i>nezumi</i> , "a rat;"	<i>ō-nezumi</i> , "a large rat;"
<i>ko-nezumi</i> , "a small rat," "a mouse."	

N. B. The names of the young of animals are formed by means of *ko*, not by prefixing it as a particle, but by using it as a separate word, thus:

- lit. *inu no ko,* } “a puppy.”
dog 's child, }
- lit. *mukade no ko,* } “a young centipede.”
centipede 's child, }

¶ 47. Sometimes, however, the two members of the compound are co-ordinated, thus :

tsūki-hi, “months (and) days.”

sō-moku, “herbs (and) trees.” (This is a Chinese compound, the component parts of which are not used alone.)

But though they are closely joined in pronunciation, there would be no harm in considering these as separate words, and in so writing them, especially if they are native Japanese terms, thus :

ani otōto, “elder brother (and) younger brother,” i.e., “brothers.”

ane imōto, “elder sister (and) younger sister,” i.e., “sisters.”

umi kawa, “(the) sea (and the) rivers.”

hi tsūki hoshi, “(the) sun, moon, (and) stars.”

¶ 48. Such co-ordination sometimes assumes a peculiar form, which has been aptly named “the synthesis of contradictories,” because from two terms of opposite signification there results a third abstract term giving the mean of the two, thus :

en-kin, “far-near,” i.e., “distance.”

kan-dan, “cold-heat,” i.e., “temperature.”

nan-nyo, “man-woman,” i.e., “sex.”

sei-sui, “prosperity-decline,” i.e., “the ups and downs,” “the fortunes,” of a family, kingdom, &c.

The above are Chinese vocables. As Japanese examples, though not nouns, we may take

aru-nashi, "is-isn't," i.e., "the question of the existence of a thing."

yoshi-ashi, "good-bad," i.e., "quality," "degree of excellence."

The use of these convenient expressions, which is borrowed from Chinese grammar, is chiefly confined to persons of education.

¶ 49. The student should note the difference in construction between genuine native compounds and those borrowed from the Chinese, when one member of the compound is a verb governing the other. In genuine Japanese compounds the verb comes last, as in English, thus :

hara-kiri, "belly-cutting," the old form of legalised suicide.

kami-hasami, "hair-cutting." (*Hasamu*—"to cut with scissors.")

In Chinese compounds, on the contrary, the verb comes first. Take, for instance, the elegant Chinese synonyms for *hara-kiri* and *kami-hasami*, which are preferred by cultured speakers, viz.

sep-puku, from *setsu*, "to cut," and *fūku*, "belly."

zam-patsu, ,, *zan*, "to cut," ,, *hatsu*, "hair."

N. B. Hyphens need not be used so freely as we, for etymological purposes, have here done. A hyphen is, however, indispensable between the two members of such compounds as *gen-an*, "the draft of a document," where a final *n* is followed by an initial vowel. In such examples as *genan* (from *ge* and *nan*), "a man-servant," the hyphen should be omitted. The distinction between such pairs of words as *gen-an* and *genan* is strongly marked in pronunciation.

COMPOSITION A GREAT FACTOR IN WORD-BUILDING.

¶ 50. The student interested in etymology will gradually

discover that almost all long Japanese words and many short ones are really compounds, though their composite origin is often forgotten even by the Japanese themselves. Thus *michi*, "a road," is from *mi*, an honorific prefix, and *chi*, the original word for "road." *Mikado*, "the Imperial Court," hence "the Emperor," is from the same *mi*, and *kado*, "a gate" (compare the "Sublime Porte" of Turkey). *Yane* "a roof," is from *ya*, the original word for house (which we also find in *yashiki*, "a mansion; *kutsuya*, "a boot-maker's shop," etc.), and *mune*, "the breast," hence "the ridge of a roof." *Kagami*, "a mirror," is from *kage*, "shadow," "reflection," and *miru*, "to see." Place-names are almost always compounds that can be easily resolved into their constituent elements, as *Yokohama*, "cross strand;" *E-do* (Yedo), "inlet door;" *Arakawa*, "rough river;" *Ō-shima*, "big island; *Fuji-san*, "Fuji mountain," "Fusiyama" (the etymology of *Fuji* is obscure, but probably the name is of Aino origin); *Miya¹-no²-shita³*,³ "below³ of² Shintō-shrine¹," i.e. "beneath the shrine;" *E¹-no²-shima³*, "island³ of² inlet¹." Similarly in the case of surnames, most of which are of geographical origin, being borrowed from the names of the localities where the persons who first assumed them resided, thus *Ko-bayashi*, "small forest;" *I¹-no²-ue³*, "above³ of² (the) well¹;" *Ta¹-naka²*, "among² (the) rice-fields¹;" *Yama-da*, "mountain rice-field," etc. Men's personal names, answering to our Christian names, are also nearly always compounds. Unfortunately few of these personal names can be translated, founded, as they are, on allusions to texts in the Chinese Classics, to feudal functions now obsolete, to cyclical signs, and to other difficult matters. Such names as *Ta-rō*, "big male," i.e., "eldest son;"

ŷi-rō, "second son;" *Saburō* (for *Sau-rō*) "third son," etc., are sufficiently clear.

N.B. For women's personal names, see ¶ 418.

All Chinese words of more than one character are compounds, e.g. *chawan*, "a tea-cup," from *cha*, "tea," and *wan*, "a bowl;" *sendō*, "a boatman," properly "the master of a junk," from *sen*, "junk," "vessel," and *tō* (*nigori*'ed to *dō*), "head," "chief;" *Tōkyō* from *tō*, "east," and *kyō*, "capital city," etc., etc.

¶ 51. As shown in the foregoing examples of *michi*, "road," and *Mikado*, "Emperor," honorific prefixes sometimes enter into the actual formation of words. Generally, however, they are felt to be distinct entities, and are therefore written separately, as

<i>o cha</i> ,	lit. "honourable tea,"	i.e., "tea."
<i>go mottomo</i> ,	lit. "augustly right,"	i.e., "you are quite right."
<i>o mi ashi</i> ,	lit. "honourable august feet,"	i.e., "your feet."

For further information concerning the honorifics, which form so important and all-pervading an element of Japanese speech, see Chapter XI.

VARIOUS KINDS OF NOUNS.

¶ 52. Abstract nouns expressing degree as well as quality are often derived from adjective stems by agglutinating the syllable *sa*, thus :

<i>atsusa</i> , "heat," "the degree of heat."		<i>samusa</i> , "cold," "the degree of cold."
<i>omoshirosa</i> , "fun," "interest," "the degree of fun."		<i>shirosa</i> , "whiteness," "the degree of whiteness."

A tinge or *souffçon* of a quality, hence sometimes the actual quality itself, and even the object possessing the quality, may be denoted by the termination *mi* agglutinated to an adjective stem, thus :

akami, "a tinge of red."

omoshiromi, "(a certain amount of) fun."

shiroimi, "a tinge of white," "the white of an egg."

<p><i>Amami ga usū</i> Sweetness (nom.) thin gozaimasū. is.</p>	}	"It isn't quite sweet enough."
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¶ 53. These nouns in *sa* and *mi* must be distinguished from the periphrasis formed by means of an adjective or verb and the word *koto*, "(an abstract) thing," "a fact," "an act," "a state," as

atsui koto, "heat," "the fact of being hot."

kitanai koto, "dirtiness," "the fact that something is dirty."

shiroi koto, "whiteness," "the fact that something is white."

machigatta koto, {"a mistake," "the fact that some
lit. **mistook** **thing**, {one has made a mistake."

shimpo suru koto, {"progress" (the noun); also "to
lit. **progress makes thing**, {progress" (the verb).

on wo shiranai koto, {"ingratitude."
lit. **kindness** (accus. **particle**) **ignores thing**,

In speaking of the blade of a fine sword, one might say :

<p><i>Sono kissaki no surudoi koto</i>, Its point 's sharp state, <i>sono yaki no uruwashii koto</i>, its annealing's beautiful state, <i>hito-me mite mo sugu samusa</i> one-eye seeing even, at-once coldness <i>wo oboeru kurai da.</i> (accus.) feel amount is.</p>	}	"So sharp is its point, so fine its edge, that the merest glance at it gives you a shiver."
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These periphrases in *koto* are often used exclamatorily, thus :

Atsui koto! “ Oh ! how hot it is ! ”

Kūsai koto! “ Oh ! what a horrid smell ! ”

¶ 54. Parallel to the abstract nouns in *koto*, are concrete nouns in *mono*. While *koto* denotes “ a thing of the mind,” “ a fact,” “ an act,” *mono* denotes a tangible, material thing or person, thus :

deki-mono, } “ a bad place,” “ an abscess.”
lit. *comes-out thing,* }

kūsai mono, “ a smelly thing.”

shiroi mono, “ a white thing.”

shōjiki-mono, “ an honest fellow.”

This distinction between *koto*, “ an abstract thing,” and *mono*, “ a material thing,” must be clearly kept in mind, if the student would avoid constant misapprehension. Thus *onaji mono* means “ the same thing,” “ the identical article,” whereas *onaji koto* means “ the same sort of thing,”—the quality, pattern, etc., being the same, but the actual article a different one. For *mono wo* at the end of a sentence, see ¶ 287.

Mono no, or *to wa in mono no*, has a very curious use, whose origin is unknown, but which may most easily be parsed by assuming *no* to stand for *nagara*, “ while,” “ whereas : ”—

Rikutsu de wa kō in mono } “ That is all very fine
Theory in indeed, thus say thing } in theory, but it is
no, jissai wa yohodo } mighty hard in prac-
whereas, practice as-for, very } tice.”
muzukashii. }
difficult (is). }

<p><i>Baka da to wa iu mono</i> Fool is that indeed say thing <i>no, sūkoshi no yō ni</i> while, little 's business in <i>wa ma ni aimasū.</i> indeed, space in conforms.</p>	}	<p>“Fool as he is, he is capable of making himself useful in minor matters.”</p>
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¶ 55. The names of shops are denoted by the termination *ya*, “house,” as:

hon-ya, “a book-store;” from *hon*, “a book.”

niku-ya “a butcher’s shop;” from *niku*, “flesh.”

pan-ya, “a bakery,” from *pan*, “bread.”

Kame-ya, lit. “tortoise house” (or, as we might say, “To the Sign of the Tortoise”), the name of a grocery in Tōkyō well-known to foreign residents.

Owing to the general Japanese habit of naming persons after places, such words as the above come to denote, not only the “book-store,” the “butcher’s shop,” and the “bakery,” but by extension the “bookseller,” the “butcher,” and the “baker” themselves. Sometimes indeed the person only, and not the place, is thus designated, as:

kuruma-ya, “a jinrikisha-man”

shimbun-ya, “a newspaper man.”

¶ 56. Names of trees and plants often terminate in *ki*, “tree,” or in its *nigori*’ed form *gi*, thus:

hagi, “the lespedeza.”

mugi, “wheat, “barley.”

sugi, “the cryptomeria.”

susūki, “the eulalia” (a kind of tall grass).

tsubaki, “the camellia-tree.”

yanagi, “the willow-tree.”

Names of rivers end in *kawa* (generally *nigori*’ed to *gawa*), “river;” names of stretches of sea in *nada*; those

of islands in *shima* (often *nigori*'ed to *jima*); those of mountains in *yama* or *san* (*zan*), thus :

Ōkawa, lit. "Great River."
Sunida-gawa, "the River
Sumida."

Bungo-nada, the stretch of
sea near the province of
Bungo, separating the
islands of Kyūshū and
Shikoku.

Kojima, lit, "Small Is-
land," a name common

to several islands off
the Japanese coast.

Ogasawara-jima, "the
Bonin Islands;" named
Ogasawara after their
discoverer.

Asama-yama, "Mount
Asama."

Bandai-zan, "Mount
Bandai."

" 57. The nouns *aida*, "interval;" *hazu*, "necessity;" *toki*, "time;" and *tokoro*, "place," often assume grammatical functions perplexing to the beginner. *Aida* comes to correspond to our conjunction "while," *hazu* to our verbs "ought" or "should," *toki* to our conjunction "when," thus :

Sō suru aida.
So do interval.

{ "While we were do-
ing so."

Mō kuru hazu da.
Already comes necessity is.

{ "He ought to be here
by this time."

Areba, jiki ni kiku
If-there-were, immediately hear
hazu da ga,—mada sō in
necessity is although, still such
koto wo kikimasen.
fact (accus.) (I)hear-not.

{ "If anything of that
kind had happened, I
should have heard of it."

N. B. Observe the suppressed negative which *hazu* almost always implies. Observe, too, that *hazu* is often strengthened by a preceding *beki*, "should," "ought," thus : *Areba, jiki ni kiku-beki hazu da ga*, etc. (Conf. ¶ 178 and ¶ 192.)

Nochi ni, yō no nai toki,
Afterwards, business 's is-not time,
hanashimashō.
(I) will-probably-speak.

“I will tell you
 about it later, when
 I am at leisure.”

Toki ni at the beginning of a sentence is a sort of expletive corresponding more or less to our “by the way.”

¶ 58. More difficult than any of the above are the uses of *tokoro*, which, from the original concrete sense of “place,” has come to be used in various abstract meanings. Sometimes, like *koto*, it assumes the signification of “a thing of the mind,” “a matter,” “a subject,” “a quality,” as in the following example :

Kyūkin no tokoro wa, tsūki ni
Wage 's matter as-for, month in,
jū-en tsūkawashimashō.
ten-dollars (I) will-probably-give.

“Coming now to
 the matter of wages,
 I may say that I will
 give you ten dollars
 a month.”

A good instance of *tokoro*, as equivalent to our suffix “.....ness” used to form abstract substantives, occurs at the end of ¶ 280.

In the middle of a sentence, *tokoro*, especially when followed by *ye*, is apt to assume the force of some such conjunction as “while,” “whereupon,” “when,” “just as,” thus :

Chōdo deru tokoro ye, kyaku
Exactly go-out when, guest
ga mieta.
(nom.) appeared.

“A visitor came
 just as I was on the
 point of going out.”

Tokoro ga implies opposition, thus :

Ima-jibun irasshita tokoro ga,
Now-time deigned-to-go even-if,
o rusu deshō.
honourably absent will-probably-be.

“Even if you do
 go now, you are not
 likely to find him at
 home.”

Similarly at the beginning of a sentence, where *tokoro ga* means “nevertheless,” “still,” “all the same,” sometimes “it occurs to me that,” while *tokoro de* means “thereupon” or “and so.” Another grammatical use of *tokoro* is that in which it corresponds to some extent to the relative pronouns of European languages, as explained in ¶ 86.

Tokoro is often, in familiar talk, *nigori*'ed to *dokoro*, and then expresses an almost scornfully strong degree of affirmation. For instance, a male visitor hazards the remark that his hostess's baby is old enough to creep along the floor. The fond mother, indignant at having her offspring's powers rated so low, retorts :

<p><i>Hau dokoro ja nai ; yoku</i> Creep place isu't ; well <i>arukimasu.</i> (he) walks.</p>	}	<p>“ It is no case of creeping, I can assure you. Why! he walks beautifully.”</p>
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Similarly :

<p><i>Yomeru dokoro ka ? kōshaku</i> Able-to-read place ? lecture <i>mo dekimasu.</i> even executes.</p>	}	<p>“ Able to read, in- deed ! Why ! he de- livers lectures.”</p>
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¶ 59. Many nouns are simply the indefinite forms of verbs used substantively, somewhat like our English nouns in *ing*, such as “the beginning,” which is properly a part of the verb “to begin.” Here are a few examples :

<i>akinai</i> , “trade ;”	from <i>akinau</i> , “to trade.”
<i>hori</i> , “a canal ;”	„ <i>horu</i> , “to excavate.”
<i>tatami</i> , “a mat ;”	„ <i>tatamu</i> , “to pile up.”
<i>tsure</i> , “companions ;”	„ <i>tsureru</i> , “to take with one.”
<i>warai</i> , “laughter ;”	„ <i>warau</i> , “to laugh.”
<i>yorokobi</i> , “joy ;”	„ <i>yorokobu</i> , “to rejoice.”

NOUNS USED AS ADJECTIVES.

¶ 60. The Japanese parts of speech do not exactly coincide with ours (see ¶9), and nouns are much more extensively used in this language than in English. We shall see in the next chapter that the so-called pronouns are really nouns. True adjectives also are scarce, and are frequently replaced by nouns, just as in English we say “a *gold* chain,” “a *sugar-plum*,” “the *Paris* fashions,” “a thing *of beauty*.” The chief ways in which a noun may do duty for an adjective are :

¶ 61. I. As first member of a compound, thus :

Amerika-jin, lit. “America person,” i.e., “an American.”
doro-ashi, , “mud feet,” , “muddy feet.”
Nihon-go, , “Japan words,” , “the Japanese language.”

¶ 62. II. Followed by the postposition *no*, “of,”—the order of the words, it should be noted, being the reverse of that followed in English, thus :

atari¹ no² kcishoku³, lit. “scenery³ of² neighbourhood¹,
i.e., “the surrounding scenery.”

kinjo no tōbutsu-ya, lit. “Chinese-thing-shop of neighbourhood,” i.e., “a neighbouring general shop.”

mukashi no hito, lit. “people of antiquity,” i.e., “the ancients.”

¶ 63. III. Followed by the word *na*, which is a fragment of the present tense of the classical verb *naru*, “to be,” thus :

baka¹ na² yatsu³, “a foolish¹ (being²) fellow³.”

chōhō na kikai, “a convenient machine.”

heta na e-kaki, “an unskilful painter.”

jōzu na e-kaki, "a skilful painter."
kirei na musūme, "a pretty girl."
odayaka na nami, "a calm sea" (lit. "calm waves").

Some of these words—*kirei*, for instance,—are so constantly used as adjectives, that their proper sense as nouns tends to pass out of remembrance. In the cases where it is preserved, the word takes *no* after it when it is used as a noun, and *na* when it is used as an adjective, thus :

Heta¹ no² naga³-dangi¹, "The long³ speech¹ of² an unskilful¹ (speaker)," a proverb signifying that bad speakers are apt to say more than the occasion requires.

Heta¹ na² isha³ sama⁴, lit. "unskilful¹ physician³ Mr⁴., i.e. "an unskilful doctor." (*Jōzu* 上手 corresponds almost literally to the English "a good hand at," and *heta* 下手 to "a bad hand at.")

N. B. Conf. also ¶ 197.

NOUNS USED AS ADVERBS.

¶ 64. When followed by the postposition *ni*, "in," or *de*, "by," nouns such as those above instanced often correspond to European adverbs, thus :

baka ni, "foolishly."
gwaikoku ni or *de*, "abroad" (*gwaikoku* = "outer countries," i.e., "foreign countries").
jōzu ni, "skilfully."

Sometimes they are taken adverbially, even though no postposition be suffixed, thus :

konnichi, "this day," or "to-day."
mukashi, "antiquity," ,, "anciently," "formerly."
 For nouns used as postpositions see ¶ 141 *et seq.*

CHAPTER IV.

The Pronoun.

PERSONAL PRONOUNS.

- ¶ 65. The Japanese words corresponding to the personal pronouns of European languages are simply nouns whose original significations are quite clear, and which are indeed still often used with those significations. Except for the sake of convenience to foreign students, it would not be necessary to discuss them apart from nouns in general. They belong to the category of such descriptive expressions as “your humble servant,” “your ladyship,” “His Majesty.” Self-depreciatory terms are naturally preferred in speaking of oneself (1st. person), and complimentary terms in speaking to or of other people (2nd. and 3rd. persons).
- ¶ 66. The most usual equivalent for “I” is *watakūshi*, lit. “selfishness.” The vulgar often contract it to *watashi* and *washi*. Other nouns now current in the same sense are *boku*, “servant,” which is much affected by young men in familiarly addressing each other; *sessha*, “the awkward person;” *shōsei*, “junior.” *Ore* is a very vulgar corruption of *ware*, which is the commonest word for “I” in the Written Language. *Orā*, which may often be heard from the mouths of coolies, is for *ore wa*.
- ¶ 67. The following equivalents for “you” are all in common use:—*Anata*, a contraction of *ano kata*, “that side,” “beyond” (which meaning is still retained in poetry, as *kumo no anata*, “beyond the clouds”). *Anata* is a polite

expression; with the addition of *sama*, "Mr," "Mrs," "Miss," "Lord," "Lady," it is supremely polite. *Omae*, lit. "honourably in front," was formerly polite, but is now only used in addressing inferiors, such as coolies, one's own servants, one's own children, etc. *Omae san* (*san* is short for *sama*) stands half-way between *anata* and *omae* in politeness. It is much used by women. *Sensei* "senior," is used chiefly in addressing men or women of learning. *Danna san*, "Mr. Master," is used by a servant in addressing his master, and by inferiors generally. *Kimi*, "prince," is chiefly used by young men in addressing each other familiarly. Besides the above may be mentioned *Heika*, lit. "beneath the steps of the throne," i.e. "Your Majesty;" *Kakka* "beneath the council-chamber," i.e. "Your Excellency;" *sono hō*, "that side," the equivalent for "you" employed in the law-courts by legal officers; *kisama*, an insulting term used in addressing an inferior with whom one is angry.

N. B. Etymologically *kisama* means "exalted Sir;" but, like many other words, it has fallen from its former high estate.

The word *temae*, lit. "before the hand," is remarkable; for it may be used either as a very humble and therefore polite equivalent for "I," or as an insulting equivalent for "you." In the sense of "you," it formerly had the honorific *o* prefixed. The rude use of it came in through the dropping of the honorific.

- ¶ 68. *Sensei*, *Danna san*, *Heika*, and *Kakka* are as appropriate for the third person ("he" or "she") as for the second. *Anata* may also occasionally be heard in that sense. Much in use also for "he and "she" are *ano hito*, "that person," more politely *ano o kata*, lit. "that honourable side;" *ano otoko*, "that man;" *ano onna*,

“that woman;” *ano ojiisan*, “that old gentleman;” *ano obāsan*, “that old lady;” etc. *Mukō*, lit. “the other side,” i.e., “the other party,” not infrequently represents “he,” “she,” or “they.” *Are*, “that,” is also sometimes used for “he” and “she,” but it is not at all polite, and more often refers to things, i.e., it means “it.” The vague “you” or “one,” which corresponds to the French *on* and German *man*, has no equivalent in Japanese. Thus “to clap one’s hands” is simply *te wo tataku*, lit. “hands (accus.) clap.” “You can’t tell” (meaning “one has no means of knowing”) is simply *shiremasen*, which might equally well stand for “I can’t tell.”

N.B. The word *hito* has been adduced by some as an equivalent of the French impersonal *on*. But it is not really so, as it always retains its proper sense of “person,” “people,” especially “other people.”

¶ 69. Like other nouns—indeed more frequently than other nouns—the so-called personal pronouns may take the plural suffixes mentioned on page 28. The following forms are sanctioned by usage :

<i>watakūshi-domo</i>	} “we.”	<i>anata-gata</i>	} “you.”	
<i>boku-ra</i>		<i>omae-[san]gata</i>		
<i>sessha-domo</i>		<i>omae-[san-]tachi</i>		
<i>sessha-ra</i>		<i>sensei-gata</i>		
<i>oira</i> (for <i>ore-ra</i> , very vulgar)		<i>danna-shu</i>		
		<i>dauna-gata</i>		
<i>ano hito-tachi</i>	} “they.”	<i>kimi-tachi</i>		
<i>ano o kata-gata</i>		<i>kisama-tachi</i>		
<i>are-ra</i> (rude)		<i>temae-t(a)chi-ra</i>		

N. B. Observe, however, that *watakūshi-domo* is often used for the singular, it being slightly humbler than *watakūshi*. *Oira*, too, may be heard in the singular, the line between singular and plural, as already noticed in ¶ 44, being less sharply drawn in Japanese than

in European languages. Note, moreover, that the Japanese never use their words for "we," as we sometimes do ours, to signify "you and I." They only use them to signify "other people and I," or rather "I and my fellows."

¶ 70. Like other nouns, the so-called personal pronouns may be followed by postpositions. Thus, just as we say

ano ko no oya, } "the parent of that child,"
that child of parent, }

so also do we say

watakūshi no oya, } "the parent of me,"
I of parent, } i.e., "my parent."

omae no oya, "the parent of you," i.e., "your parent" (in addressing an inferior); *ano hito no oya,* "the parent of that person," i.e. "his (or her) parent;" etc.

Just as we say

Sono ko wo hidoi me ni awasemashīta, { i.e., "He
That child(accus.)harsh eyes to caused-to-meet, } treated that
 child very
 badly,"

so also may we say

Watakūshi wo hidoi me ni } "He treated me very
awasemashīta. } badly."

There is, therefore, no such thing as a declension of pronouns or any special set of possessive pronouns.

¶ 71. The chief thing to remember in connection with the Japanese nouns answering to our personal pronouns is the extremely rare use that is made of them. Except in cases of special emphasis or antithesis, the information concerning persons which is in European languages conveyed by means of pronouns, is left to be gathered from the context. Thus the single word *kaerimashita* will mean "I have come back," or "he, she or they have come back," according to the previous drift of the conversation.

Kore kara furo wo tsūkaimashō, } i.e., “Will now
This from, bath (accus.) will-use, } take a bath,”

naturally means “I will now take my bath.” For it is almost a matter of course that, in such personal things, each individual can speak only for himself. I can only, eat my own dinner, I probably only love my own country, and only work to support my own wife and children. To be, therefore, for ever reiterating and harping on the words “I,” “me,” “my,” “you,” “he,” etc., seems to Japanese ears absurd and tedious tautology. A Japanese will often discourse for half-an-hour without using a single personal pronoun. The perpetual recurrence of *watakushi* and *anata* is one of the surest signs of a clumsy foreign speaker, who translates his own idiom into Japanese, instead of thinking impersonally as the Japanese do. These remarks will lead the intelligent student to observe that most of the examples scattered throughout the present work are susceptible of being variously rendered. Where, for instance, we have put “I,” it would often be equally correct to insert “he,” “she” or “they,” in its stead. The use of “you,” that is of the second person, in English generally necessitates some change in the Japanese phrase, especially if an equal or superior be addressed. This point will be elucidated in the Chapter on Honorifics, ¶ 392 *et seq.*, a chapter which the student would do well to read through in connection with what has here been said on the subject of personal pronouns.

REFLEXIVE PRONOUNS.

¶ 72. The word “self” is expressed by *jibun* (less often by *jishin*), commonly followed by the postposition *de*, thus :

watakūshi jibun, } "myself."
watakūshi jishin, }

omae jibun (not honorific), } "yourself."
go jibun (honorific), }

Another word for "self" is *ouore*, which is also used as an insulting equivalent for "you."

Waga, a Classical form whose proper meaning is "my," may still sometimes be heard in the sense of "my own," "our own," "one's own," thus :

waga kuni, "my country," "one's country," "*la patrie*." But its use is chiefly confined to set speeches and lectures. So is that of the phrase *waga hai*, "we," more lit. "my fellows."

DEMONSTRATIVE, INTERROGATIVE, AND INDEFINITE PRONOUNS AND ADVERBS.

¶ 73. The demonstrative, interrogative and indefinite pronouns, being marked by certain correspondences of sound and formation, may be best studied by means of the table which we give on the next page. The adverbs derived from the same roots are also given there, so that the learner may embrace all the kindred forms in one glance. He should note that Japanese, like Latin, distinguishes a nearer "that" (*sore*, Latin *iste*) from a further "that" (*are*, Latin *ille*), the former being used of things not very distant and of things connected with the person spoken to, while the latter is applied to things which are distant or have relation to the person spoken of. He must note furthermore that Japanese, like French, distinguishes substantive forms of these pronouns from adjective forms, e.g. *kore*, "*celui-ci*," but "*kono*, "*ce*."

DEMONSTRATIVE AND INTERROGATIVE PRONOUNS AND ADVERBS.			
¶ 74. <i>kore</i> , <i>kono</i> , <i>kô</i> , <i>konna</i> , <i>kô in</i> , <i>koko</i> , <i>kochi(ra)</i> , <i>kokoera</i> , <i>konata</i> ,	this. (Subst.) this. (Adj.) thus, like this. { this kind of, such as this. here. hereabouts. hither.	that. (near) (Subst.) that. (near) (Adj.) like that. { that kind of, such as that. there. thereabouts. (near) you (rare).	<i>are</i> , <i>ano</i> , <i>â</i> , <i>anna</i> , <i>â in</i> , <i>asûko</i> , <i>achi(ra)</i> , <i>asûkoera</i> , <i>anata</i> ,
<i>dare</i> ? <i>nani</i> ?	who ? what ?	how much ? how ? how many ? (See ¶ 157 <i>et seq.</i>)	<i>dore</i> ? <i>dono</i> ? <i>dô</i> ? <i>donna</i> ? <i>dô in</i> ? <i>doko</i> ? <i>dochi(ra)</i> ? <i>dokoera</i> ? <i>donata</i> ?
<i>dore ka</i> , <i>dore mo</i> , <i>dore de mo</i> ,	{ one or other, some one (thing), any one (thing), either one, any one.	<i>dare ka</i> , somebody (or other). <i>dare mo</i> , every body. <i>dare de mo</i> , any body, every body.	<i>dôka</i> , <i>dômo</i> , <i>dô de mo</i> , <i>dôzo</i> ,
<i>itsu ka</i> , <i>itsu mo</i> , <i>itsu de mo</i> ,	some time (or other). any time, always. any time what- ever, always.	MORE POLITELY: <i>donata ka</i> . <i>donata mo</i> . <i>donata de mo</i> .	<i>itsû</i> ? when ?
<i>ikura ka</i> , <i>ikura mo</i> , <i>ikura de mo</i> ,	a certain amount. any amount. any amount what- ever.	<i>ikutsu mo</i> , any number. <i>ikutsu de mo</i> , any number what- ever.	{ somehow (or other), would that ! please. { somehow (or other), really. anyhow. would that ! please.
		<i>doko ka</i> , somewhere (or other!) <i>doko mo</i> , everywhere. <i>doko de mo</i> , anywhere.	
		Or <i>dochi(ra) ka</i> . <i>dochi(ra) mo</i> . <i>dochi(ra) de mo</i> .	Also used for <i>dore ka</i> , <i>dore mo</i> , <i>dore de mo</i> , when only two are spoken of.

N. B. *Are* and *ano* are sometimes replaced by their Classical equivalents *kare* and *kano*.

¶ 75. Here are a few examples of the use of the substantive forms *kore*, "this;" *sore*, "that" (near); *are*, "that" (far); *dore?* "which?" *dare?* or more politely *donata?* "who?"; *nani?* "what?"—

Kore wa omoshiroi. (i.e., "As for this, it is amusing,"
This as-for, amusing. (or more briefly, "This is fun.")

Sore wa, nan desū? { "What is that (which you have
That as-for, what is(it)? { in your hand, etc.)?"

Are wa dare no uchi desū? { "Whose is that house
That as-for, who of house is(it)? { (over there)?"

Dore ni shimashō? } "Which shall I take?"
Which to shall-do? }

Nani wo suru? { "What are you doing?"
What (accus. part.) do? { (Said to an inferior. The polite equivalent
 would be *Nani nasaru?*)

Dare ga kimashita? { "Who has come?"
Who (nom. part.) has-come? { (*Donata ga mairaremashita?*
 would be more polite.)

¶ 76. Here are some examples of the adjective forms *kono*, "this;" *sono*, "that" (near); *ano*, "that" (far); *dono?* "which?" and of the forms in *na* and *iu* :—

<i>Kono nedan.</i>		"This price."
<i>Konna nedan.</i>		"This sort of price."
<i>Sono mama.</i>		{ "That way." { (E.g., the way you mention.)
<i>Sonna koto.}</i>		"That sort of thing."
<i>Sō iu koto.}</i>		{ "That high mountain { (over there)."
<i>Ano takai yama.</i>		

Anna tohōmonai kake-ne. { "Such an extravagant
That-like outrageous over-charge. } price as that."

(Said in speaking to a third party. In addressing the shopkeeper who was guilty of the overcharge, one would say *sonna*, not *anna*, because *sonna* corresponds to the second person, *anna* to the third.)

Dono tsumori de? } "With what intention?"
What intention by? }

Dō iu tsumori de? } “With what kind of
How say intention by? } intention?”

¶ 77. What we have here, for convenience' sake, termed adjective forms, are not adjectives properly so called. *Kono* was originally two words, viz. *ko*, “this” (substantive), and *no*, “of,” so that *kono* meant “of this.” Similarly in the case of *sono*, *ano*, and *dono?*, which meant respectively “of that” (nearer) or “of him,” “of that” (further) or “of him,” and “of which?” Indeed they still preserve this their ancient sense in certain contexts, as :

sono tame, “(for the) sake of that.”

sono oya, “his (or her) parent.”

Konna, “such,” is a contraction of *kono yō na*, lit. “this manner being,” i.e., “being in this way,” “being thus.” Similarly *sonna* is from *sono yō na*, *anna* from *ano yō na*, and *donna?* from *dono yō na?* *Kō iu*, “such,” means literally “thus (they) say,” i.e. “people call it thus.” *Sō iu*, *ā iu*, and *dō iu?* have a similar etymology.

¶ 78. Before words of Chinese origin, the adjective-pronouns “this” and “that” are often expressed by the syllable *tō* (當), a Chinese vocable properly signifying “the one in question,” “the actual one,” as :

tō-nin, “the person in question,” “this (or that) person.”

tō-getsu no sue, } “the end of the month.”
this-month of end, }

Some of the adverbs given in the paradigm on page 50 will be found exemplified in Chapter X, ¶ 368.

¶ 79. The indefinite pronouns are formed from the interrogative pronouns by the addition of the interrogative particle *ka*, of the postpositions *mo* and *de mo*, “even,”

and of the emphatic particle *zo*. Thus *dare*¹ *de*² *mo*³, "any body," "every body," is literally "even³ by² whom?" Here are a few examples of the use of the indefinite pronouns :

Omocha ya nani ka. "Toys or something."

(The words *nani ka* here have the same vague meaningless application that "or something" often has in Colloquial English).

Mata donata ka miemashita. (Polite.) "Somebody else
 ,, *dare* ,, *mieta.* (Familiar.) } has come," or
Again somebody has-appeared. } "Other guests have
 arrived."

Nan de mo yoroshii kara, } "Anything will do.
Anything (is) good because } Just give us some-
nani ka tegarui mono wo } thing or other which
something-or-other easy thing (accus.) } it will take no trouble
dashite kudasai. } to get ready."
putting-forth condescend. } (Said, for instance, by a
 hungry traveller arriving
 late at a hotel.)

Dochira ga yoroshiu gozaimasho? "Which (of the two)
Which (nom.) good will-probably-be? do you think will
 be best?"

Sore wa, dochira de mo yoroshii. "Oh! (*sore wa*) either
That as-for, either (is) good. will do quite well."

Donata ka o ide ni } "Has some one
Somebody-or-other honourable exit to } arrived?"
natte orimasu ka? }
having-become is ? }

Ie, donata mo o ide ni natte } "No, no one has
orimasen. } arrived."

(More lit. "Everybody
 has unarrived".—Conf.
 * 433.)

Nan¹ no² sewa³ de⁴ mo⁵ shite⁶ } "He will help you
kuremasu⁷, lit. Gives⁷ doing⁶ } in every way."
help³ of² everything^{1,4,5} }

*Dare*¹ *mo*² *sō*³ *iimasū*⁴. “Everybody^{1,2} says⁴ so³.”

RELATIVE PRONOUNS.

¶ 80. The Japanese language has neither relative pronouns nor relative words of any kind. Their absence is generally made good by the use of a construction in which the verb is prefixed to the noun attributively, just as an adjective might be. Thus the Japanese not only say “a good man,” “a bad man,” etc.; but they say “a comes man,” “a goes man,” “the went man,” instead of “a man who comes,” “a man who goes,” “the man who went.” This is shown in the following examples:—

<i>Kuru hito.</i> }		“The person who comes.”
<i>Comes person.</i> }		(Or “The people who come.”)
<i>Kita hito.</i> }		“The person who came.”
<i>Came person.</i> }		(Or “The people who came.”)

<i>Kinō kita hito.</i> }		“The person (<i>or</i> persons) who came yesterday.”
<i>Yesterday came person.</i> }		

<i>Ano yama no zetchō</i> }		“The large pine-tree which stands on the top of that mountain over there.”
<i>That mountain's summit</i> }		
<i>nī haete iru ōki na</i> }		
<i>on growing is large</i> }		
<i>matsu.</i>		
<i>pine.</i>		

<i>Shinakūcha naran</i>		“It is a thing which it won't do not to do,” <i>i.e.</i> , “It is a thing which must be done.”
<i>As-for-not-doing, becomes-not</i>		
<i>koto desū.</i>		
<i>thing(it)is.</i>		

¶ 81. As shown in the foregoing examples, the English relative and verb are represented in Japanese by a verb alone, which is used participially, or, as it is more usual to say in Japanese grammar, *attributively*, prefixed to the noun. In English this construction is allowable only in

the case of participles, as “the *shipwrecked* sailors,” “the *shrinking* women and children.” In Japanese it is the actual tense-forms of the verb that are thus employed. Properly speaking, all the tenses are capable of being thus used attributively in relative constructions. In the Book Language they are all constantly so used. But the Colloquial exhibits a strong tendency to limit this way of speaking to the “certain past” and the “certain present or future,” the merely “probable” tenses (e.g. *koyō*, *kitarō*) being hardly ever now heard in such contexts.—Observe that, as the Japanese language, generally speaking, abhors the use of the passive, the verbs employed in relative sentences are almost always neuter or active ones, thus :

Nansen ni aimashita suifu-ra. { “The shipwrecked
Shipwreck to met sailors. } sailors.”

Haruka oki ni miern fune. { “The vessel that is to
Afar offing in appears vessel. } be seen far away at sea.”

Hepburn sensei no koshiraeta { “The dictionary which
Hepburn senior 's (he) prepared } was written by Dr. Hep-
jiten. } burn,” *i.e.*, “Dr. Hepburn's
dictionary. } dictionary.”

Otokichi to iu annai no mono. } “The guide called Oto-
Lit. “the guide (*annai no mono*, *i.e.* person } kichi,” *or* “Otokichi the
of guidance), of whom people say (*iu*) that } guide.”
(*to*) he is Otokichi.”

Arashi to iu mono. } “What is called a
Lit. “the thing (*mono*) of which people say } typhoon,” *i.e. simply*, “a
(*iu*) that (*to*) it is a typhoon (*arashi*).” } typhoon.”

Amerika to iu kuni. { “The country people call Ame-
rica,” *i.e. simply*, “America.” }

N. B. This impersonal but active construction with *to iu* and other synonymous verbs, corresponding to the English passive, must be thoroughly mastered, as it is constantly in the mouths of the people. It is often used for making general assertions, such as

“Dogs are faithful creatures,” or | *Inu to iu mono wa, chūgi no aru*
 “The dog is a faithful creature.” | *mono desū.*

Lit. As-for (*wa*) the thing (*mono*) of which people say (*iu*) that (*to*) it is a dog (*inu*), it is (*desū*) a thing (*mono*) which is (*aru*) of (*no*) faithfulness (*chūgi*). Here our single word “dog” or “dogs” is rendered by the five words *inu to iu mono wa*.

¶ 82. This use of the active where a European would expect the passive sometimes causes an appearance of ambiguity. Thus *shiranai hito* may signify either “a person who does not know” or “a person who is not known (to me),” i.e. “a person whom I do not know.” But the context generally sufficiently indicates which way the phrase should be taken. For instance, *yonde¹ shimatta² hon³* cannot possibly mean “the book which has finished reading,” as such a collocation of words would have no sense. It can only mean “the book³ which (I, they, etc.) have finished² reading¹.” *Sumau¹ tochi²* cannot mean “the locality² which resides¹.” It must mean “the locality² in which (so-and-so) resides¹.” The following are similar instances :

Tōchaku shīta toki. { “The time when (I, they,
Arrival did time. { etc.) arrived.”

Wakaranai koto. { “Something which I don’t
Understand-not thing. { understand.”

Te ni motteru mono. { “That which he is holding
Hand in is-holding thing. { in his hand.”

¶ 83. The example just given of *sumau tochi*, signifying “the locality in which so and so resides,” exemplifies the remarkable Japanese idiom according to which the preposition that frequently accompanies an English relative pronoun is always omitted, thus :

Toji no furuku natta
Binding of old has-become
hon.
book. } “A book of which the binding has become old.”

*Sore¹ wa,² anata³ ga⁴ saku⁵.
 nen⁶ o⁷ tomari² nastta⁹ yado-
 ya¹⁰ desū¹¹ ka¹² ?* } “Is¹¹ that¹ the hotel¹⁰ in which you⁵ staid^{7,2,9} (lit. honourably o, deigned nastta, to stay tomari) last⁵ year⁶ ?”

*Ie ; watakushi wa toma-
 .No ; me as-for, stay-
 rimasen ga —, saku-nen
 not ichereas— last-year
 tomodachi ga tomarimashite,
 friend (nom.) having-staid,
 taisō ni ki ni irimashita
 greatly spirit to entered
 yadoya desū.
 hotel is.* } “No, I did not stay there ; but (ga) it is the hotel in which a friend of mine staid last year, and with which he was much pleased.”

*Dono yama kara kono
 Which mountain from, this
 hen no meibutsu
 neighbourhood 's famous-production
 no suishō wa demasū ka ?
 's crystals as-for, issue ?* } “From which of these mountains come the crystals, for which this locality is noted ?”

*Watakushi ga Yokohama no
 I (nom.) Yokohama 's
 ni-jū ban ye tanomimashitara,
 twenty number to when-had-applied,
 achira kara uke-atte
 there from guaranteeing
 yokoshimashita boy desū.
 sent boy is.* } “He is a servant whom I got by applying to the Grand Hotel at Yokohama, and for whose good behaviour the hotel-keeper is guarantee.”

N. B. The English word “boy” has been largely adopted by the Japanese in the sense of “servant.”

Closely similar are such cases as *warui rikutsu*, signifying, not “a bad reason,” but “the reason why (so-and-so) is bad.”

¶ 84. The terseness of the Japanese expressions compared with ours should not occasion any insuperable difficulty to the careful student. After all, we use a somewhat similar idiom in English when we speak of “a shaving-brush,” meaning “a brush *with which* a man helps himself to shave;” of “a smoking-room,” meaning “a room *in which* people smoke;” of “a stepping-stone,” meaning “a stone *on which* one may step,” &c., &c.

¶ 85. Several “who’s ” or “which’s ” are often attached in English to the same noun. In such cases the Japanese language uses the gerund (in set speeches the indefinite form) for the verbs of every clause, excepting that immediately preceding the noun qualified (see ¶ 278 *et seq.* and ¶ 422 *et seq.*). An instance of this construction is given in the example on the foregoing page, where *tomarimashite* is a gerund and *irimashita* a past tense, both qualifying the word *yadoya*. But this idiom—the referring of several relative clauses to one noun—is not a favourite one in Colloquial Japanese. The last example on the foregoing page, viz. that mentioning the boy engaged at the Grand Hotel, Yokohama, shows, in the case of the word *tanomimashitara*, the avoidance of such a construction. Indeed a great number of relative phrases—even single relative phrases—are turned in some other way. Take, for instance :

*Mune*¹ *no*² *waruku*³ *naru*⁴ *hanashi*⁵, “A story *which* it makes one feel sick to listen to;” lit. “Chest¹ ’s² bad³ becoming⁴ story⁵.”

*Musūme*¹ *ga*² *hitori*³ *atte*⁴, *O Haru*⁵ *to*⁶ *mōshimasū*⁷, “He has one daughter *whose* name is O Haru,” lit. “Daughter¹ one-person³ being,⁴ (people) say⁷ that⁶ (she is) O Haru⁵.”

*Senjitsu*¹ *o*² *hanashi*³ *no*⁴ *dōguya*⁵ *wa*,⁶ *tsui*⁷ *shindai-kagiri*² *ni*⁹ *narimashita*¹⁰ *sō*¹¹ *desū*¹², i.e., “It seems that the curio-dealer of whom you spoke the other day has become bankrupt;” more lit. “As-for⁶ the curio-dealer⁵ of^t the honourable² speaking³ former-day¹, it is¹² appearance¹¹ that he at-last⁷ has-become¹⁰ to⁹ bankruptcy².”

*Kesa*¹ *no*² *yōsu*³ *de*⁴ *wa*⁵, *furu*⁶ *ka*⁷ *to*² *omottara*⁹, *suk-kari*¹⁰ *haremashita*¹¹, i.e. “The weather, which looked like rain this morning, has cleared up beautifully;” more lit. “By⁴ appearance³ of² this-morning¹ when-(I) had-thought⁹ that² “Will-(it) rain?^{6,7}” quite¹⁰ (it) has-cleared¹¹.”

*Kono*¹ *kuruma*² *moto*³ *wa*⁴ *jōbu*⁵ *de*⁶, *taihen*⁷ *ni*² *yō*⁹ *go-zaimashita*¹⁰ *ga*¹¹,—*ima*¹² *wa*¹³ *furuku*¹⁴ *uatte*¹⁵, *sappari*¹⁶ *yaku*¹⁷ *ni*¹² *tatanaku*¹⁹ *narimashita*²⁰, i.e. “This jinrikīsha, which used to be such a good solid one, is now quite old and useless;” more lit. „This¹ jinrikīsha², whereas¹¹ originally³, being⁶ solid,⁵ it was¹⁰ extraordinarily^{7,2} good⁹, now¹² having-become¹⁵ old¹⁴, (it) has-become²⁰ quite¹⁶ rising-not¹⁹ to¹² usefulness¹⁷.”

¶ 86. The words *tokoro no*, lit. “of place,” are often used by the upper classes in relative phrases as a sort of substitute for the relative pronouns “who,” “which,” and “that.” But these words really add nothing to the sense, and only encumber the construction. They owe their origin to the slavish imitation of a Chinese idiom. Thus :

Kuru tokoro no hito, for *Kuru hito*.

Kinō kita tokoro no hito, „ *Kino kita hito*.

Shinakūcha naran tokoro „ *Shinakūcha naran*
no koto desū, *koto desū*.

(For the translation of these phrases see p. 54.)

CHAPTER V.

The Postposition.

THE POSTPOSITION PROPER.

¶ 87. Japanese postpositions correspond for the most part to English prepositions, serving like them to indicate those relations of words which Latin, German, and other Aryan languages of the older type denote by the use of case inflections.

There are two kinds of postpositions, viz. postpositions proper and quasi-postpositions (¶ 141 *et seq.*).

The postpositions proper, with their most usual significations, are as follows :

DE.

¶ 88. *De* has two widely different uses. One is to render the sense of "by," whence also "with," "by means of," less often "in." This its first acceptation offers no difficulty. In its second acceptation, *de* seems at first sight to mean nothing at all, and thus puzzles the foreign student who is desirous of accounting for its presence in the sentence. *De* is here etymologically a corruption of *nite*, itself the gerund of an obsolete substantive verb. Its proper sense is therefore "being." But in most contexts this *de* has sunk so completely to the level of a mere grammatical particle, as not to need translating into English. It is a moot point whether what was originally one word has branched out into these two significations, or whether two words originally distinct have coalesced into a single particle. Here are a few examples of *de* meaning "by," "with," "in:"

Nawa¹ de² shibaru³. “To tie³ by means of² a rope¹.”

Hasami¹ de² kiru³. “To cut³ with² scissors¹.”

Inu wo kūsari de
Dog (accus.), chain by,
tsunaide oke!
fastening put!

{ “Chain up the dog!”
(Said to a coolie.)

Kore de gaman nasai! { “Please be contented with
This with, patience deign! } this.”

Kono kawa de, ai ga
This river in, trout (nom.)
tsuremasū ka?
are-catchable?

{ “Are there any trout to be
caught in this stream?”

Kono mono wa,
This thing as-for,
Nihon-go de nan to
Japan-language by, what that
mōshimasū ka?
say ?

{ “What is this called in
Japanese?”
(More lit. “As for this thing,
in Japanese, what do people say
that it is?”)

It will be gathered from these examples that *de* has its first signification (“by,” “with,” “in”) chiefly when construed with transitive verbs.

De has its second signification, i.e., it properly means “being,” in such cases as the following:—

Ima no kuruma-ya wa,
Now 's jinrikisha-man as-for,
dajaku de, yaku ni
indolent being, usefulness to
tatanai.
stands-not.

{ “My present jinrikisha-
man is no good,—he is so
indolent.”
(More lit. “The present jinri-
kisha-man, being indolent, is of
no use.”)

Yoppodo beppin de
Very extra-quality being
aru.
is.

{ “She is an uncommonly
pretty girl.”
(More lit. “She is being a
very extra quality.”)

San-ji han de gozai-
Three-hours half being is.
masū.

{ “It is (being) half-
past three.”

The first of these phrases illustrates a construction with what are called "quasi-adjectives," which will be touched on again in ¶ 200, and exemplified in ¶ 201 (examples 9 and 10). The second and third phrases are much more important, showing, as they do, the most usual manner of expressing our verb "to be," viz, by means of *de aru*, *de arimasū*, *de gozaimasū* (see also ¶ 341 *et seq.*). *De aru* is commonly contracted to *da*, *de gozaimasū* to *desū*, less often and somewhat vulgarly to *de gozansū*, *de gesū*, or *de gasū*; similarly in the other tenses, for instance *datta* for *de atta*, *deshīta* for *de gozaimashīta*, and so on (see also ¶ 233, 270, 343, and 344). The foregoing examples would therefore generally become *Yoppodo beppin da*, *San-ji han desū*. The following is a very common phrase illustrating this idiom:

Sayō de gozaimasū. } "That is so," *i.e.*, "Yes."
Sō desū. (Less formal.) }

¶ 89. It happens not infrequently that *de*, in both its acceptations, is strengthened by means of the postposition *wa*, especially in phrases expressing interrogation, negation, or something disagreeable. *De wa*, in familiar talk, is apt to be contracted into *ja*. Thus:

Yoppodo beppin de { "Isn't she very pretty?"
Very extra-quality being } (Or, *Yoppodo beppin ja nai*
wa nai ka? } *ka?*
is-not ?

Kore de wa ōki ni ko- { "I am greatly bothered
This by indeed greatly am- } by this." (Or, *Kore ja ōki*
marimasū. } *ni komarimasū.*
in-a-quandary.

¶ 90. When the substantive verb has a qualifying word or phrase along with it after *de*, the noun followed by *de* often corresponds to an English nominative,—not that *de* has

any nominative force properly so called, but because the word which we treat as a nominative is conceived of by the Japanese as the means whereby, or the place in which, the action or state denoted by the verb takes place, for instance :

Mizu de takū-
Cold-water by, (it will be) } “Cold water will do perfectly
san. } well.” (I.e., “You need not trouble
plenty. } to bring hot water as well).”

N. B. The Japanese sentence should, properly speaking, have *desū*, “it is,” stuck on to the end of it; but, as will be further illustrated in ¶ 429, the final verb is often omitted when no ambiguity is likely to ensue.

Hitotsu de yoroshii. } “One will be
One by is-good. } enough.”
 (More politely *Hitotsu de yoroshii gozaimasū.*)

Seifu de o } “The Government has
Government by, honourable pur- } bought it,” or “It has
kai-age ni narimashita. } been purchased by the
chase to has-become. } Government.”

GA.

¶ 91. The original sense of *ga* is “of,” now only preserved in names of places and in a few locutions, such as *Hoshi-ga-oka*, “The Mound of the Stars” (the name of a part of Kamakura);*ga sūki*, “fond of,” “liking;”*ga kirai*, “not fond of,” “disliking;”*ga hoshii*, “desirous of.”

Watakūshi wa tabako ga dai- } “I am very
Me as-for, tobacco of, great- } fond of smok-
sūki (desū). } ing.”
fond (am). }

Sake ga kirai desū. } “I am not
Sake of, not-fond am. } fond of sake.”

Mizu ga hoshii gozaimasū. } “I want some
Water of, desirous am. } water.”

¶ 92. *Ga* is used as a sign of the nominative case, as :

Kane ga nai. { “There is no money;”
Money (nom.) **isn't.** } hence, “I have no money.”

Ame ga futte kimashita. “It has come on to rain.”
Rain (nom.) **falling has-come.**

*Kono kuruma ga furu-
 This jinrikisha* (nom.) **being-
 kute ikemasen.** } “This *jinrikisha* won't
old is-no-go. } do; it is too old.”

Isha ni mite morau } “You had better consult
Physician by, seeing to-receive } the doctor about it.”
ga yokarō. } (More lit. “It may be well to get (it)
 (nom.) **will-probably-be-good.** } seen by the doctor.”)

Sensei ga miemashita. } “The teacher has ap-
 } peared,” *i.e.*, has come.

Observe that the nominative use has developed out of the genitive. For instance, the etymological signification of *Kane ga nai* is “The not-being of money;” that of *Sensei ga miemashita* is “The having-appeared of the teacher.” Originally none of these sentences with *ga* were predicative. Modern usage alone has made them so, just as, to borrow an apt illustration from Mr. Aston, the incomplete sentences of an English telegram or advertisement convey a predicative sense to the mind of the reader. Observe too, from the example *Isha ni mite morau ga yokarō*, that postpositions may be suffixed to verbs as readily as to substantives, and that verbs, and indeed whole phrases, may form the subject or object of other verbs.

¶ 93. When found at the end of a clause, *ga* has an adverbative force, of which “whereas” is the most literal English equivalent, but which is generally best rendered

in practice by prefixing "yet" or "but" to the following clause. Sometimes the adversative force is softened down to a mere intimation of discontinuity between two successive states or actions, and then *ga* must be translated by "and so" or "and."

N. B. The final *u* of *masū* revives pretty distinctly before *ga*, for which reason we write it *masu* in all such examples.

<p><i>Shina wa yoroshiū gozaimasu</i> Article as-for, good is <i>ga,— nedan ga osoroshii takō</i> whereas, price (nom.) frightful high <i>gozaimasū.</i> is.</p>	}	<p>"The article is a good one, <i>but</i> the price is frightfully high."</p>
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N. B. *Osoroshiū takō*, "frightfully high," would be more grammatical. But custom has almost sanctioned such expressions as *osoroshii takai*, at least in familiar conversation.

<p><i>Yama-michi de hi wa</i> Mountain-road in, day as-for, <i>kuremashita ga,— tsure ga</i> darkened whereas, companions (nom.) <i>ōzei datta kara, ki-jōbu</i> crowd were because, spirit-sturdy <i>deshita.</i> (we) were.</p>	}	<p>"It got dark while we were on the mountain side; <i>but</i>, as we were several of us together, we felt no alarm."</p>
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<p><i>Watakūshi wa kon-do de</i> Ic as-for, this time by, <i>Fuji ye tosan wa san-</i> Ensiyama to ascent as-for, third <i>do-me desu ga,—shi-awase to</i> time is whereas, luckily <i>itsu mo tenki-tsubō ga</i> always weather-circumstances (nom.) <i>yō gozaimasū.</i> good arc.</p>	}	<p>"This is the third time I have made the ascent of Fusi-yama, <i>and</i> I have each time been lucky enough to have fine weather."</p>
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¶ 94. Sometimes *ga* with this adversative force is repeated in two consecutive clauses, as :

<p><i>Bankoku-kōhō ga arō</i> International-law (nom.) may-exist <i>ga, nani ga arō</i> though.-something (nom.) may-exist <i>ga,—mada mada dōri bakari</i> though.-still still right only <i>de wa katsu koto ga</i> by, conquer action (nom.) <i>dekimasen.</i> executes-not.</p>	}	<p>“We may have international law, and we may have all sorts of fine things; <i>but</i> we are still very very far from having arrived at a social state in which right always triumphs.”</p>
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Sometimes *ga* occurs elliptically at the end of an unfinished sentence. See, for examples, those given about the middle of ¶ 287.

KA.

¶ 95. *Ka* serves to ask a question, as :

Arimasū. “There is.”

Arimasū ka ? “Is there ?”

Furo¹ wa² dekimashita³. { “The bath is ready.”
 (More lit. “As-for² the bath,¹
 it is done.”³)

Furo wa dekimashita ka ? “Is the bath ready ?”

If the sentence already contains some other interrogative word—an interrogative pronoun or adverb,—*ka* is often omitted, and it is generally best to omit it, thus :

Nan-doki ni mairimashō ka ? } “At what o’clock shall
What-hour at shall-come ? } I come ?”
or Nan-doki ni mairimashō ?

Itsu shinimashita (ka) ? { “When did he die ?”
When died ?

Dō iu wake de konna } “Why do you do such
What-sort-of reason by, such } silly things as this ?”
baka na koto wo suru ? } (Said to an inferior.)
foolish things (accus.) do ?

¶ 96. Sometimes *ka* expresses a merely rhetorical or ironical question, sometimes nothing beyond a mere shade of doubt. In the latter case it corresponds to such English words as "may," "might," "perhaps:"

Aru mono ka? } "Who in his senses would ever
Exists thing ? } believe that such a thing exists?"

Mata yuki ga furimashō } "I think it will
Again snow (nom.) will-probably-fall } snow again."
to omoimasū.
that think.

Mata yuki ga furimashō } "I am inclined to
Again snow (nom.) will-probably-fall } think that it may
ka to omowaremasū. } snow again."
? that can-think.

Suzuki to iu hito. "A man called Suzuki."
Suzuki that (they) call person.

Suzuki to ka iu hito. { "A man called, if I
Suzuki that ? (they) call person. } mistake not, Suzuki."

¶ 97. *Ka.....ka* means "or," "either.....or,"
"whether.....or:"

Ii ka warui ka shiremasen. { "I can't tell whether
Good ? bad ?, is-unknowable. } it is good or bad."

Muku desū ka, mekki desū { "Is it all gold or only
Unalloyed is ? plated is } gilt?" (Or, "Is it all silver
ka ? } or only plated?")
?

Ikō ka, dō shiyō ka } "I am considering
"Shall-go ?, how shall-do ?" } whether to go or not?"
to omotte imasū.
that thinking am.

¶ 98. *Ka* helps to form certain indefinite pronouns and adverbs, such as "somebody," "something," "somewhere." See the paradigm on page 50.

KARA.

¶ 99. *Kara* means “from,” “since,” “because,” “after:”

<p><i>Koko kara tōge made wa,</i> Here from, pass to indeed, <i>mō dono kurai arimashō?</i> still what amount probably-is ?</p>	}	<p>“How far may it be from here to the top of the pass?”</p>
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<p><i>Ni-san-nen-zen kara hito</i> Two-three-year-before since, people <i>ga fū-keiki da to iimasu</i> (nom.) un-prosperity is that say <i>ga,—hontō desū ka?</i> whereas,—true is ?</p>	}	<p>“For the last two or three years people have been saying that the times are bad. Is this really the case?”</p>
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<p><i>Kūtabiremashita kara, chotto</i> Have-got-tired because, a-little <i>yasumimashō.</i> will-probably-rest.</p>	}	<p>“I am tired; (so) let us rest a minute.”</p>
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N. B. Many speakers say *kara shīte* (*shīte* is the gerund of *suru*, “to do”) for *kara*; others say *kara ni*. The phrase *mono desū kara* or *mon' desū kara*, lit. “because (it) is thing,” is another favourite circumlocution having the meaning of “because.” The noun *yue*, lit. “cause,” or *yue ni*, almost lit. “because,” is also in use, though perhaps sounding just a trifle old-fashioned and stiff.

¶ 100. *Kara* only has the sense of “after” when suffixed to the gerund in *te*, and in a few special locutions, as:

<i>Itte kara,</i>	“After going,” “after having gone.”
<i>Mimashite kara,</i>	“After seeing,” “after having seen.”
<i>Kore kara,</i>	“After this,” “henceforward.”
<i>Sore kara,</i>	“After that,” “and then,” “next.”

N. B. The past *itta kara* means “because he has gone;” *mimashita kara* means “because I have seen.” Be very careful not to confuse these two locutions, which differ only by the use of the gerund in *e* when “after” is meant, and of the past tense in *a* when “because” is meant.

N. B. The Japanese often use "from" (*kara*, sometimes *yor*), when "at" or "by" would come more naturally to English lips, as:

<p><i>Myōnichī no enzetsu wa, nan-ji</i> To-morrow 's lecture as-for, what-hour <i>kara hajimarimasū? —Go-go ni-ji</i> from begins? Noon-after two-hours <i>kara desū.</i> from (it) is.</p>	}	<p>"At what o'clock does the lecture begin to-morrow?—At two o'clock in the afternoon."</p>
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The idea is that the lecture, beginning as it does at two o'clock, will last *from* two to some other hour not named.—Observe how the Japanese idiom retains the verb "it is" (*desū*) at the end of the sentence, while English dispenses with it. A similar instance occurs in the second example given under *made*.

MADE.

¶ 101. *Made* means "till," "as far as," "down to," "to:"
Kore made. "Thus far," "hitherto," "till now."

<p><i>Tetsudō wa, doko made</i> Railway as-for, where to <i>dekite orimasū? —Sendai</i> done is? Sendai <i>made desū.</i> as-far-as is.</p>	}	<p>"How far is the railway finished?—As far as Sendai."</p>
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<p><i>Watakūshi no kuru made</i> Me of come till, <i>matte ite kudasai.</i> waiting being condescend.</p>	}	<p>"Please wait till I come." (More lit. till my coming.)</p>
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Itsu¹ made² mo³. } "Ever so long," "forever."
 ((Lit. even³ till² when.¹))

Doko¹ made² mo³. } "Even so far," "for any distance."
 ((Lit. even³ till² where.¹))

N. B. For *made ni* in the sense of "by," see N. B. at end of ¶ 136.

MO.*

¶ 102. *Mo* means "even," "also," "and," "too." When repeated, *mo.....mo* means "both.....and:"—

* Not to be confounded with the adverb *mō*, for which see ¶ 373.

Itsu made mo. { lit. "Even till when," *i.e.*,
"forever."

Watakūshi mo mairimasū. "I will go too."

Kore mo, wasurecha } "And you mustn't forget
This also, as-for-forgetting, } this either;" or "Nor
ikemasen. } must you forget this."
is-no-go.

Ka mo nomi mo } "It is a place where there
Mosquitoes also, fleas also, } are plenty both of mos-
ōi tokoro desū. } quitoes and of fleas."
numerous place is.

Nai koto mo gozaimasen. { "It cannot be said that
Not-being fact also is-not. } there are none," or "There
are certainly some."

(This is a very common idiom.)

Construed with a negative verb, *mo.....mo* means
"neither.....nor," thus:

Yoku mo waruku mo nai. { "It is neither good nor
Good also, bad also is-not. } bad."

Mo is sometimes placed after *ka*, when the latter means
"perhaps" (see ¶ 96). It retains in Japanese some-
thing of its proper force of "even," but can hardly be
represented in the English translation, thus:

Mata rai-nen kuru ka { "Perhaps I may come
Again coming-year come ? } again next year."
mo shiremasen.
even cannot-know.

N. B. For *mo* serving to form expressions analogous to the con-
cessive mood, see ¶ 289.

MOTTE.

¶ 103. *Motte*, properly the gerund of the verb *motsu*, "to
hold," is in Written Japanese the usual word for "by,"
"thereby." In the Colloquial it survives only as a sort
of emphatic particle, which is moreover little used except

by old-fashioned speakers. Thus *hanahada motte* is the same as *hanahada*, "very," but emphasised; *ima motte* may be rendered by "even now," or by the help of some such word as "very," thus :

<i>Mukashi kara ima motte</i>	}	"It is a shop which has carried on a good trade from old times down to this very day."
Ancient-time from, now indeed,		
<i>ai-kawarazu yoku</i>		
mutually-changing-not well		
<i>ureru mise desu.</i>		
sells (intrans.) shop is.		

N. B. *Ai*, the equivalent of our word "mutually," is often thus prefixed to verbs by pedantic speakers. It is a relic of the Book Language, and has little or no meaning now. This sentence is a good example of the apparent ambiguity of relative constructions in Japanese, which was pointed out in ¶ 82. The speaker of course means to say that *the things in the shop sell well*; but he seems to say that it is *the shop itself which sells well*.

When *de* is used in the sense of "by" or "with," *motte* is often suffixed to it by all classes of speakers, thus :

<i>Hōchō de (motte) kiru.</i>	}	"To cut with a knife."
Knife by to-cut.		

<i>Nawa de (motte) shibaru.</i>	}	"To tie with a rope."
Rope by to-tie.		

<i>Kaze de (motte) to ga aotte imasu.</i>	}	"The door keeps slamming on account of the wind."
Wind by, door (nom.) slamming is.		

(For *NA* see ¶ 197.)

NI.

¶ 104. The original sense of *ni* is "in," "into," "to" :

<i>Kono hen ni kiji wa imasen ka?</i>	}	"Are there no pheasants in this neighbourhood?"
as-for, are-not ?		

Kono kamo wo ryōri-nin } “Please give this
This wild-duck (accus.), cook-person } wild-duck to the
ni watashite kudasai. } cook.”
to, hauding condescend.

Hajimete o { “This is the first time I
Having-begun, honourable } have had the honour to meet
me ni kakarimashita. } you.”
eyes in (I) have-hung. } (A phrase which it is considered
 polite to use when introduced to
 some one.)

¶ 105. *Ni* has many other idiomatic uses, of which the following are the chief, viz.

With a passive verb, *ni* corresponds to “by,” thus:

Osoroshiku dōmo ka } “Oh! I have been
Frightfully really, mosquitoes } frightfully stung by the
ni sasaremashita. } mosquitoes.”
by have-been-stung.

Ame ni furi-komeraremashita. } “We were kept in
Rain by were-kept-in. } by the rain.”

A kindred idiom is found in the *ni* corresponding to our “by” or “with,” in such phrases as:

Me ni miru mono, } “What one sees with
Eyes by, see things; } one’s eyes, and hears with
mimi ni kiku mono. } one’s ears.”
ears by, hear things.

¶ 106. With a causative verb, *ni* denotes the person who is caused to perform the action, thus:

Boy ni sagasasemashō. } “I will make the boy look
 for it.”

¶ 107. Suffixed to the indefinite form of a verb, *ni* means “(in order) to” thus:

Ueno no sakura } “I want to go to see
Ueno ’s cherry-blossoms } the cherry-blossoms at
wo mi ni ikitai. } Ueno.”
(accus.) see to want-to-go.

N. B. It is only with the indefinite form of the verb that *ni* has this meaning. When, as often happens, it follows the present tense used as an infinitive, it preserves its original force, thus :

Michi ga warukūte, aruku ni } “The roads are so
Roads (nom.) **being-bad, to-walk in,** } bad, it is fearfully hard
hone ga oremasū. } walking.”
houses (nom.) **break** (intrans).

Mada neru ni wa hayai. } “It is still too early
Still to-sleep to as-for, (it is) early, } to go to bed.”

¶ 108. *Ni* suffixed to nouns serves to form expressions corresponding to European adverbs, as :

daiji, “importance,” “care;” *daiji ni*, “carefully.”
heta, “a bad hand (at);” *heta ni*, “unskilfully.”
ima, “the present moment,” *ima ni*, “presently.”

“now;”

jōzu, “a good hand (at);” *jōzu ni*, “skilfully.”
rippa, “splendour;” *rippa ni*, “splendidly.”

(See also ¶ 64.)

¶ 109. When several things are enumerated, *ni* often means “besides the foregoing,” “and :”

Biiru¹ ni², budō-shu³ ni⁴, { *Lit.* Besides² beer¹, be-
teppō-mizu⁵ wo⁶ motte⁷ iki- } sides⁴ wine³, we-will-go²
mashō². } carrying⁷ gun-water⁵, *i.e.*,
 { “We will take beer, claret,
 and soda-water.”

Hana¹ wa² sakura³ ni⁴, { “The cherry is the king of
hito⁵ wa⁶ bushi⁷. (A proverb.) } flowers, and the warrior the
 { king of men.”

Lit. As-for² flowers¹, (the best is) the cherry-blos-
 som³; and-to-the-foregoing-it-may-be-added-that⁴, as-for⁶
 human-beings⁵, (the best are) warriors⁷.

NO.

¶ 110. *No* means “of,” or denotes the possessive case :

*Amerika*¹ *no*² *Daitōryō*³. { “The President³ of²
the United States¹.”

*Neko*¹ *no*² *tsume*³. “A cat¹'s² claws³.”

*Ari*¹ *no*² *mama*³. (*Ari* is } *Lit.* “Way of be-
the indefinite form of the verb } ing,” *i.e.*, “Just as it
aru, “to be.” } is.”

Katta bakari no { “Something I have only just
Bought only 's } bought.” (*More lit.* “An article
shina. } of quite recent buying.”
article.

We have already noticed, when treating of the postposition *ga*, the genitive origin of many apparently nominative expressions in Japanese. The same tendency is exemplified by *no*, though less frequently in the Colloquial than in the Written Language, thus :

Kisha no tsūkō suru toki, senro { “It is dangerous to
Train 's passage does time, line } cross the line when
wo yokogitcha abunai. } the train is passing.”
(*accus.*) **as-for-crossing, (is) dangerous.** } (*More lit.* “at the
(It would be more polite to say *abunō go-* } time of the passing
zaimasū.) } of the train”).

¶ III. *No* is used in attributive phrases either in lieu of, or suffixed to, the other postpositions, it being a rule that none of the postpositions excepting *no* can show the relation between two nouns in such phrases. An example or two will make this clearer :

(1) *Kono ura ni ike ga gozaimasū.* { “There is a pond
This back in, pond (nom.) is. } at the back of this.”

(2) *Kono ura no ike wa asō gozai-* { “The pond at the
masu. } back of this is shallow.

(3) *Kuni kara dempō ga kimashita.* { “I have re-
Country from, telegram (nom.) has-come. } ceived a telegram
from home.”

(4) *Kuni kara no dempō.* "A telegram from home."

In the above predicative phrases (the first and third), each English preposition is rendered by the Japanese postposition properly corresponding to it. But turn the phrase attributively (the second and fourth), and *no* either supplants, or is suffixed to, that postposition (*no* for *ni* in the second, *kara no* for *kara* in the fourth).

In this manner *no*, "of," comes to express almost every idea of relation; or rather all the various ideas of relation come to be summed up by the Japanese mind under the one idea of "of;" thus:

<i>Atami no onsen.</i>	"The hot springs <i>at</i> Atami."
<i>Fuji no yuki.</i>	"The snow <i>on</i> Fuji."
" <i>Nichi-Nichi</i> " <i>no</i> <i>sha-</i>	{"The leading article <i>in</i> the "Daily News.'"
<i>setsu.</i>	
<i>Oya no mo.</i>	"The mourning <i>for</i> a parent."
<i>Waboku no dampan.</i>	"Deliberations <i>about</i> peace."
<i>Korera-byō no yobō.</i>	"Precautions <i>against</i> cholera."

Even the idea of apposition finds its place under this heading, for instance:

Kerai no Tōsūke. "His retainer Tōsuke."

Indeed apposition is often expressed in English by a similar idiom with "of," as when we say

"The province of Yamato." *Yamato no kuni.*

¶ 112. *No* is used substantively with the meaning of the English word "one" or "ones" (see also ¶ 137), thus:

Warui no. "A bad one."
Jōbu na no. "A solid one."

N. B. For the *na* of *jōbu na*, see ¶ 197.

Kore wa ii no da. } “This is a good one.”
This as-for, good one is. }

Iku tabi mo mita no desū. } “It is a thing I have
How-many times even, saw one is. } seen any number of
 (times.”

Under this heading, note the following specimens of a curious idiom :

Inshi¹ no² furui³ no⁴, as lit. as possible, “old³ ones⁴ of² stamps¹,” i.e., “stamps that are old,” hence “some old stamps.”

Kwashi¹ no² shinki³ ni⁴ yaita⁵ no⁶, as lit. as possible, “in⁴ newness³ have-burnt⁵ one⁶ of² cake¹,” i.e., “a cake that has been freshly baked,” or more simply, “a freshly baked cake.”

There is just the shadow of a shade of difference in intention between these circumlocutions and the simpler expressions

Furui inshi. “Old stamps.”

Shinki ni yaita kwashi. “A freshly baked cake.”

¶ 113. *No* often serves to form expressions corresponding to English adjectives, as *Nihon no*, “of Japan,” i.e., “Japanese” (see ¶ 62, and ¶ 197 *et seq.*). Sometimes, in quite familiar talk, it occurs as a final particle with a certain emphatic force, corresponding to that of the Colloquial English phrase “and so there!” or “and what do you think of *that!*” A good example of this occurs towards the end of this Handbook, in Chap. II of the “*Botan-dōrō*,” in the conversation between O Yone and Shijō, where attention is drawn to it by a foot-note.

¶ 114. At other times,—and this is a very favourite idiom,—*no* is employed as a kind of equivalent for the word *koto* meaning “act,” “fact.” This construction is specially apt to occur in conjunction with the substan-

tive verb *da* or *desũ*, and is generally best rendered in English by the phrase "it is that," or "is it that?" For instance, a man has made an appointment, but a note comes from him about the time he is expected to arrive. One of the bystanders, observing this, says :

Konai no darō. { "I suppose it is that he
Will-not-come fact probably-is. { isn't coming."

In such contexts, the word *no* may be, and in familiar conversation generally is, clipped of its vowel, so that it sinks into the single letter *n'*. Thus the above example might equally well be *Konai n' darō*, or more politely *Konai n' deshō* (conf. ¶ 343-4).

Nani wo suru n' desũ? { "What is it that you
What (accus.) do fact is? { are doing?"
Massugu ni iku n' desũ. { "Am I to go straight
Straight-ly go act is { on?" more lit. "Is it
ka? { that I am to go straight
? { on?"

Aru no? { "Is there?" "Do you mean to
Is fact? { say that there is."

N. B. As shown in this last example, *no* cannot be clipped of its vowel when standing at the very end of a sentence.

The exact force of *no* preceding the verb *da* or *desũ* may be practically exemplified by comparing, say, *Nani wo shimasũ?* "What are you doing?" with *Nani wo suru n' desũ?* "What is it that you are doing?"

¶ 115. The verb *da*, "is," and the postposition *no* combine to form the word *dano*, which serves for purposes of enumeration. *Dano* must, like the Latin *que*, be repeated after each of the items enumerated, thus :

Shishi dano, tora dano, } "Lions, tigers, elephants
zō dano, rakuda dano. } and camels."

There is a difference between *dano* and *ni* (see ¶ 109) used enumeratively. *Ni* is simply copulative, *dano* conveys the idea of a multiplicity of objects. Thus, when a Japanese says *sake dano, sakana dano, kwashi dano*, he means to convey to his hearers the idea of a variously assorted feast, including possibly other good things besides the liquor, fish, and cakes enumerated. But when he says *sake ni, sakana ni, kwashi*, he speaks of just those three and no more. Observe, moreover, that the word *dano* is somewhat vulgar. The polite equivalent is *de gozaimasū no*, but this is less often used. *No* sometimes serves as an enumerative after other than the substantive verbs. Thus:—

<p><i>Kimi ga warukatta no,</i> Mental-feelings (nom.) were-bad and, <i>nan no to, osoroshii me ni</i> what and that, fearful eyes to <i>atte kita.</i> (Famil.) having-met (I) have-come.</p>	}	<p>“Talk of feel- ing frightened and so forth, I have had a rough time of it, I can tell you.”</p>
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N. B. *No*, in its proper sense of “of,” is sometimes replaced in the higher style by the Chinese word *teki*. Sometimes the two are used together, as *Seiji teki kakumei*, or *seiji teki no kakumei*, “a revolution of politics,” i. e., “a political revolution.”

SHI.

¶ 116. *Shi*, a postposition which is not capable of translation into English, has a sort of enumerative force, and serves as a kind of pause, thus :

<p><i>Kono nikai wa, Fuji</i> This second-story as-for, Fusiyama <i>mo mieru shi, umi mo</i> also is-risible sea also <i>mieru shi; makoto ni ii</i> is-risible; truth in, good <i>keshiki desū.</i> view is.</p>	}	<p>“From the second story here you can see Fu- siyama and you can see the sea, —truly a beauti- ful view.”</p>
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Shi is frequently appended to the verbal form in *mai* (the "probable present or future"). Thus, when bandying words with a jinrikisha-man who should attempt to make an overcharge, one might say:

<i>Hajimete</i>	<i>kuruma</i>	<i>wo</i>	}	"You don't imagine, do you? that this is the first time I have hired a jinrikisha, and that I don't know the proper fare!"
For-the-first-time	vehicle	(<i>accus.</i>)		
<i>tanomi</i>	<i>ya</i>	<i>shimai</i>		
ask	as-for, (I)	probably-do-not;		
<i>shi,</i>	<i>taigai</i>	<i>sōba</i>		
	for-the-most-part	market-price		
<i>mo</i>	<i>shitte</i>	<i>iru</i>	<i>wa!</i>	
also knowing	aw.	(emph.)		

Occasionally *shi* seems to terminate a sentence; but this is only because the speaker, after finishing the first clause, finds himself at a loss concerning the second, and so perforce leaves the sentence unfinished.

N. B. Do not confound the postposition *shi* with *shi* the indefinite form of the verb *suru*, "to do," which appears in such idioms as *mi mo shi, kiki mo suru*, "one both sees it and hears it."

TO.

¶ 117. *To* originally had the sense of our demonstrative pronoun "that," but it now has the sense of our conjunction "that:"

<i>Uso</i>	<i>da</i>	<i>to</i>	<i>iimasū.</i>	}	"He says that it is a lie."
Lie	is	that	says.		

<i>Hontō</i>	<i>da</i>	<i>to</i>	<i>omoimasū.</i>	}	"I think that it is true."
Truth	is	that	think.		

N. B. Originally therefore the sense was: "It is a lie. He says that." "It is truth. I think that." The conversion of the demonstrative pronoun into the conjunction came about gradually in the case of *to*, as in the case of its English equivalent "that."

In the above, and in most similar phrases, English idiom generally prefers to omit the word "that;" but *to* cannot so be omitted in Japanese. The following are

instances of *to* meaning literally “that,” but not lending itself to expression in idiomatic English :

Omae san no na wa, { “What is your name?”
You Mr. 's name as-for, *more lit.* “As for the
nan to iu ka? (Said to a com- name of Mr. you, what do
what that say? mon person.) { people say that it is?”

“*Tōkyō Maru*” *to* { “A vessel called the ‘Tōkyō
 “*Tōkyō Maru*” *that* { *Maru,*” *more lit.* “A vessel of
mōsu fune. { which people say that it is the
say vessel. { ‘Tōkyō Maru.’”
 (Conf. p. 55 for this important idiom.)

Similarly in the case of such onomatopoeic adverbs as *hatto*, *kitto*, *patatto*, etc., where the *to* (strengthened into *tto*) is, properly speaking, a separate word, thus :

Ha¹tto² omoimashita³. “I started,” *more lit.* “I
 thought³ that² it is *ha* ¹!”

Nochi-hodo¹ kitto² mairi- masū³. “I will certainly² come³
 later-on¹.”

Pata¹tto² ochimashita³. “It fell² flop¹.”

Under this heading, too, comes the idiomatic use of *to* at the end of a sentence; for some verb must always be mentally supplied after it. Take, for instance, the common Colloquial phrase *Nan to?* “What did you (or he) say?” standing for *Nan to osshatta?* (polite), or *Nan to itta?* (familiar).

¶ 118. *To itte*, “saying that;” *to omotte*, “thinking that;” *to kiite*, “asking (lit. hearing) whether,” and similar gerundial phrases, are often contracted to *tote* (vulgarly *tte*). *Tote* frequently has a sort of oppositive force, as in the following examples, where it may be best parsed as standing for *to itte mo*, “even saying that,” i.e., “even supposing that.” (Conf. also ¶ 289.)

Ikura *gakumon* *shīta* { “However much a
How-much **study** **have-done** man may study (*more*
tote, *okonai* *ga* *wa-* *lit.*, saying that a man
crec-saying-that, *conduct* (*nom.*) *if-* may study how much),
rukereba, *nanni* *mo* *narimasen.* nothing will come of it
is-bad, **anything** **becomes-not.** if he is badly behaved.”

Zōhei-kyoku *wa,* *muyami* *ni* { “You cannot get shown
Mint **as-for,** **recklessly** over the Mint simply by
itta *kara* *tote,* going there and asking
went **because** **crec-saying-that,** to see it.”
haiken *wa* *dekimasen.*
adoring-look **as-for,** **eventuates-not.**

N. B. Women and the lower classes often end a sentence by *tte*, when they should say *to iimasū* or *to iimashīta*.

¶ 119. *To* sometimes means “and.” When it has this sense, it is, like the Latin *que*, generally repeated after each noun. Even when not so repeated, it always belongs to the word immediately preceding it, not to the word following it. Europeans often make the mistake of commencing a clause by *to*, in imitation of the European idiom which introduces clauses by the conjunction “and.” But this sounds ludicrous in Japanese:

Anata to, watakūshi to. “You and I.”

Fǎransu to, Doitsu to. “France and Germany.”

Certain idiomatic uses of *to* may best be classed under this head, thus:

Musūko to fūtari. } “Two counting my son.”
Son **and** **two-persons.**

Ano hito to ikimashīta. } “I went with him.”
That person **and** **(I) went.**

Okiru to sugu ni. } “As soon as I got up.”
Rise **and** **immediately.**

Kore to wa chigaimasū. } “It is different from this.”
This **and** **as-for,** **(it)differs.**

Observe also such adverbial phrases as *shi-awase to*, "luckily."

¶ 120. *To* sometimes comes to mean "if" or "when." It has this sense only after the present tense of verbs and adjectives, thus :

Sō suru to, shikararemasū. { "You will get scolded
So do if, get-scolded. if you do that."

Sugu ikanai to,
Immediately go-not if, } "You will be too late
okuremasū. if you don't go at once."
are-late.

Sō mōshimasū to, sugu } "When I said so, he
So said when, im- immediately gave me a
ni shikararemasū. scolding."
mediately got-scolded.

¶ 121. Observe the use of *to* in such phrases as the following, where it is not susceptible of any English rendering :

Chiri tsumotte, ya- } "Dust accumulating
Dust accumulating, moun- becomes a mountain."
ma to naru. (A proverb used to inculcate
lain becomes. the importance of little things.)

Mizu ga dete, niwa } "The garden has be-
Water (nom.) issuing, garden come a perfect sea through
ga umi to natte shimaima- the overflowing" (of the
(nom.) *sea has-become.* neighbouring stream, etc.).
shita.

Observe the strong affirmative force of *to* (generally followed by *mo*) at the end of an assertion, thus :

Arimasū ka?—Arimasū to { "Are there any?—Of
mo! course there are!" or, "I
should just think there
were!"

To wa or *tote* sometimes replaces *to mo* in such strongly affirmative phrases.—For *to mo* and *to wa iedomo* in concessive phrases, see ¶ 288 and ¶ 289.

WA.

¶ 122. *Wa* was originally a noun signifying "thing," hence "that which," "he, she, or they who"; but it is now used as a separative or isolating particle, corresponding in some measure to the French *quant à*, or, when repeated antithetically, to the Greek $\mu\acute{\epsilon}\nu$ and $\delta\acute{\epsilon}$. "As for," "with regard to," "so far as.....is concerned," are its most explicit English equivalents, and it has been rendered by "as for" in most of the literal translations of the examples scattered throughout the present work. But in practice its force is generally sufficiently indicated in an English translation by an emphasis on the equivalent of the word to which *wa* is suffixed, or by placing that word in a prominent position in the sentence. A slight pause, which may sometimes be indicated by a comma, is usually made after *wa* :

<p><i>Budō-shu wo sūkoshi atatamete,</i> Wine (accus.) <i>a-little warming,</i> <i>biiru wa sono mama de</i> beer as-for, that condition in <i>yoroshii.</i> <i>(is) good.</i></p>	}	<p>"Warm the claret a little; but so far as the beer is concerned, that will do as it is."</p>
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<p><i>Konnichi wa, yoi</i> To-day as-for, good <i>tenki de gozaimasū.</i> weather (it) is.</p>	}	<p>"To-day it is fine weather." (I.e., "Whatever it may have been other days, to-day at least it is fine.")</p>
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<p><i>Oki wa, yohodo nami ga</i> Offing as-for, plentifully waves (nom.) <i>arai yō desū kara, fune</i> rough appearance is because, vessel <i>wa demasūmai.</i> as-for, probably-won't-go-out.</p>	}	<p>"Out at sea the waves seem pretty rough; so probably the vessel will not sail."</p>
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<p><i>Ima wa te-sūki de gozaimasū.</i> Now as-for, hand-empty am.</p>	}	<p>"Now I am at leisure."</p>
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Koko no ido wa, { “The water in this well comes
Here's well as-for, from the aqueduct.
suidō desū. { (Not “The well here *is* an aqueduct,” (!)
water-road is. { as the beginner might suppose, if he mis-
took *wa* for a sign of the nominative case.)

Kore de wa komarima- { “This being so, I am
This by **am-ham-** { in a quandary.” (The
sū. { *de wa* may be contracted
pered. { into *ja*; see ¶ 89.)

Tabako wa, nomimasen. { “I don't smoke.” (*More*
Tobacco as-for, drink-not. { *lit.* “As for tobacco, I
{ (don't smoke it.”)

Yoku wa zonjimasen. } “I don't know *well*.
Well as-for, (I) know-not. }

Kore wa wasai, are } “This (is) of native
This as-for, Japan-make; that } make, that is an im-
wa hakurai (de gozaimasū) } ported article.”
as-for, importation (is). }

Nishi wa Fnji, kita } “To the west
West as-for, Fusi-yama; north } stands Fusi-yama, to
wa Tsūkuba de gozaimasū. } the north Mount
as-for, Tsūkuba (it)is. } Tsūkuba.”

¶ 123. In an interrogative sentence, *wa* would sometimes seem to be the means of asking a question; but an ellipsis must always be supplied. For instance *Inu wa?* pronounced in an interrogative tone of voice, practically signifies “Where is the dog?” But literally it is, “As for the dog, (where is he?)”

Wa also sometimes occurs at the end of a sentence with a certain interjectional, exclamatory, or emphatic force. This idiom is heard only in quite familiar talk, and especially from the lips of women; thus:

Watashi wa, kono hō ga ii wa! } “I like this
Me as-for, this side (nom.) (is) good indeed! } one, I do.

¶ 124. The peculiar power of *wa* to separate or limit ideas is well-shown in some of the negative phrases given in the Chapter on Syntax, ¶ 433, and also in such favourite verbal idioms as the following :

Aru ni wa arimasu ga, sùkunō { “There are some,
Is in as-for, is whereas, scarce } it is true, but they
gozaimasū. (Or *Aru koto wa*, etc.) { are scarce.
is.

Ame wa, futte imasū ka?—Furu ni } “Is it rain-
Rain as-for, falling is ? Falls in } ing?—Yes, it
wa futte imasu ga, hidoi koto } is raining, but
as-for, falling is whereas, intense fact } it is not rain-
wa gozaimasen. } ing hard.”
as-for, is-not.

Kotowatte okimashita. “I refused.”
Refusing (I)put.

Kotowatte wa okima- { “I refused, but...” (the sen-
shita ga... } {tence remaining unfinished.)

The former of these two phrases states the fact of the refusal, and nothing more. The latter emphasises it; but the emphasis is the emphasis of hesitation, as if one should say, “I did indeed refuse, but my refusal was tempered by politeness; it was not communicated abruptly, neither was it unreasonable in itself.”

Tsūkai wa kita ga, tōnin } “Oh! yes; a
Messenger as-for, came although, person- } messenger came,
wa ki wa shinai. } but the man him-
in-question as-for, coming as-for, does-not. } self didn't.”

Very often we hear *ki wa shinai* (and similar constructions with other verbs), where simple *konai*, etc., would seem sufficiently clear according to European ideas. But the Japanese prefer the more emphatic form with *wa*, whenever any mental reservation or allusion implies the existence somewhere or other of contradiction or opposition

to the idea which is actually expressed, as illustrated in the two foregoing examples.

N. B. When thus suffixed to the indefinite form of a verb (*ki* is the indefinite form of the irregular verb *kuru*, "to come"), *wa* is often pronounced *ya*; thus *ki ya shinai* for *ki wa shinai*.

- ¶ 125. A consideration of the foregoing examples, and indeed of those which any page of Japanese affords, will convince the student that *wa* is not, as some European writers have erroneously imagined, a sign of the nominative case. The following example, which is the last we will quote, illustrates this fact almost to the point of absurdity. It is race-day, let us suppose. You meet a friend walking in the direction of the race-course, and you say to him:

Anata wa, keiba desü ka?
You as-for, horse-race is ?

i.e., if interpreted on the hypothesis of *wa* being a sign of the nominative case, "Are you a horse-race?" (!) The proper meaning of course is "As for you, is it the races (that you are going to)?" or more simply "Off to the races, he?" The most that can be said with regard to the so-called nominative force of *wa* is that the word followed by *wa* must, in not a few instances, be rendered by a nominative in English, though it is never properly a nominative in the Japanese construction. The nearest approach made by the Colloquial Japanese Language to the possession of a nominative particle is in the particle *ga* (see p. 64). But even this, as has been there explained, originally meant "of," that is to say, was a sign of the genitive, not of the nominative.

- ¶ 126. Europeans often find it hard to decide whether to say *wa* or *ga*; and it is true that two Japanese phrases, one with *wa*, the other with *ga*, must often be rendered

by the same English words. There is, however, a difference of stress. When *ga* is used in any such phrase, we must emphasise the subject in the English translation; when *wa* is used, we must emphasise the predicate. The Japanese themselves, as stated in ¶ 27, are not much given to the use of such emphasis. They prefer a change in the actual words. Thus *Kore ga ii* means “This is good;” whereas *Kore wa ii* means “This is good.” The distinction flows naturally from the original force of the two particles, *Kore ga ii* being properly “The goodness of this,” while *Kore wa ii* is properly “As for this, it is good.”

To take another example:—if you are expecting your Japanese teacher, the servant will probably inform you of his arrival by saying *Sensei wa miemashita*, “The teacher has come” (*lit.* appeared). The etymological sense is, “As for the teacher, he has come.” But should the same personage arrive in the middle of the night or at some other unusual hour, the servant will say *Sensei ga miemashita*; i.e., “The teacher has come,”—more properly and etymologically, “The coming of the teacher.” So too of an unexpected death one would say, for instance, “*Hayashi San ga shinimashita*, “Mr. Hayashi is dead.” But if he had long been known to be past recovery, the phrase would be *Hayashi San wa shinimashita*, Mr. Hayashi is dead.”

In comparative sentences the rule is very simple. The subject takes *ga*, while the word denoting the thing with which the subject is compared is generally separated off by means of *wa*: thus: *Kore yori wa, are ga ii*, “This is better than that.”

¶ 127. The student, who has followed this explanation with due regard to the original genitive force of *ga*, will

perceive that there is nothing specially emphatic about *ga* in the Japanese idiom, though an emphasis on the word preceding it is its nearest equivalent in English. On the other hand, *wa* is emphatic and separative in Japanese, though there will generally be no emphasis on the corresponding portion of the phrase in English, when the English noun is a nominative. *Wa*, however, corresponds to an emphasised word in English whenever that word is not a nominative, as shown by several of the examples given above.

¶ 128. It may be asked: what is the rule in the case of two nominatives in antithetical clauses? The answer is that either *ga* may be used in both, or else *wa* may be used in both. Thus the fifth example on p. 84, *Kore wa wasei, are wa hakurai*, "This is of native make, that is an imported article," might be altered to *Kore ga wasei, are ga hakurai*. The effect would be to throw the emphasis more strongly on the two subjects than on the two predicates.

N. B. Sometimes *wa*, occurring after an adjective in *ku*, must be rendered by "if," thus:

Yoroshiku wa, dekakemashō. { "If you are all right
Is-good if, will-go-out. } let us start."

Elegant speakers sometimes prefer to say *yoroshikuba*, which is the form most used in the Book Language.

IVO.

¶ 129. *Wo* is the nearest Japanese equivalent to a sign of the accusative case, thus:

Tamago wo uderu. "To boil eggs."
Eggs (accus.) to-boil.

Yome wo { "To receive a bride," i.e., "to marry."
Bride (acc.) { (Of course said only of the man. A girl's
morau. { marrying is called *yome ni iku*, lit. "to go as a
to-receive. { bride.")

Sonua kake-ne wo { "I don't know what to do
Such excessive-price (acc.) { if you ask such an exorbitant
itcha, komarimasu. { price," or more simply,
as-for-saying, (I) am-hampered. { "You should not ask such an
exorbitant price."

Hito no kuru wo {
Person 's comes (accus.) { "To await the coming
matsu. { of some one."
to-await.

¶ 130. Originally *wo* was nothing more than an interjection serving, as it were, to interrupt the sentence and draw attention to the word to which it was suffixed. We must therefore not be surprised at its absence in many cases where European languages could not dispense with the accusative case. It is not that the *wo* has been dropped in such contexts, but that it never was there, thus :

Baka iu-na! (very rude). { "Don't talk nonsense."
Folly say-not.

Meshi kuu toki. { "When eating rice,"
Rice eat time. { "When dining."

Before the verb *suru*, "to do," *wo* is mostly absent, as :

Hon-yaku suru. { "To make a translation,"
{ "To translate."

Saisoku suru. "To do urgency," i.e., "to urge on."

¶ 131. The student will sometimes meet with, and perhaps be puzzled by, sentences like the following :

Daijin-gata wo hajime, { "All the officials
Ministers (accus.) **beginning** (trans.), { were there, from the
sho-kwan-in made soroimashita. { ministers of state
all-officials till were-complete. { downwards."

Here the first clause literally means "placing the ministers of state at the beginning." It is therefore but natural that the word *daijin-gata*, being what we should term an accusative, should take *wo*.

- ¶ 132. In the Written Language, *wo* is often used adversatively at the end of a clause. But this is rare in the Colloquial, which prefers to use *ga* for that purpose, as already explained in ¶ 93.

YA.

- ¶ 133. *Ya* is an interrogative and exclamatory particle of constant occurrence in the Written Language. In the Colloquial it is less used, excepting in such contexts as *Haru ya!* "I say, Haru!" said when calling a person by name. It also occurs corruptly for *wa* after the indefinite forms of verbs, as explained in the N. B. on p. 86. Sometimes it has the sense of "and" or "or," thus:

<p><i>Tonari no uchi de, inu ya</i> <i>Next-door's house at, dogs and</i> <i>neko ga sūki to miete,</i> <i>cats of fond that seeming,</i> <i>takūsan ni katte orimasū.</i> <i>quantity in rearing are.</i></p>	}	<p>"They would seem to be very fond of dogs and cats in the house next door; for they keep quite a number of them."</p>
---	---	---

.....*ya nani ka.*

"..... or something or other."

YE.*

- ¶ 134. *Ye* means "to," "towards," hence sometimes "at:"

<p><i>Gakkō ye</i> <i>o</i> <i>ide desū ka?</i></p> <p><i>School to, honourable exit is</i> ?</p>	{	<p>"Do you go to school?"</p>
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* Some good authorities prefer the orthography *E*, as better representing the pronunciation. In Classical Japanese the word is spelt *He*. We follow the last edition of Dr. Hepburn's Dictionary.

Station ye iki-gake ni, { “ I will just look
Station towards going-while, { in at the Rokumei-
Rokumeikwan ye chotto yorimasū. { kwan on my way to
Rokumeikwan at, just will-stop. { the station.”

N. B. *Rokumeikwan* is the name of a well-known public building in Tōkyō. It signifies “the Hall of the Cry of the Stag,” in allusion to a line of ancient Chinese poetry.

Koko ye oite oite kudasai. { “ Please put it
Here to putting putting condescend. { down here.”

N. B. The second *oite* is the same verb as the first, but has only the force of an auxiliary (see ¶ 298).

YORI.

¶ 135. *Yori* means “from,” “since,” “than :”

Kamigata yori. { “ From Kyōto” (or its
 { neighbourhood).

Issakujitsu yori. { “ Since the day before
 { yesterday.”

Nani yori kekkō na o { “ Thanks for your
Anything than, splendid honour- { splendid present.” (*More*
shina wo arigatō { lit. for your more-
able article (accus.) thankful { splendid - than - any-
gozaimasū. { thing present.)
am.

POSTPOSITIONS COMBINED.

¶ 136. Postpositions may be combined in Japanese, much as in English we say “in at,” “in by,” “away from,” etc. Some instances have already occurred in the preceding portions of this chapter. Here are a few more:—

Go shimpai ni wa { “ It is not worth your trou-
August anxiety to { bling about. (*Ni wa* is more em-
oyobimasen. { phatic than *ni* alone would be. For a
reaches-not. { still more emphatic construction with
 { *ni wa*, see ¶ 124.)

Oshii koto ni wa..... } “It is a pity that...”
Regrettable fact as indeed.... }

N. B. Phrases of this kind are idiomatic and in constant use.

Fū-ni-ji yori mo osoku. } “It won’t do to
Twelve-hours than even, late } be later than twelve
 natcha ikemasen. } o’clock.”
as-for-becoming, is-no-go.

Ano hito to wa, goku } “He is very in-
That person with as-for, very } timate with that
 kon-i de gozaimasū. } man.”
intimate is.

Ano hen mo, moto { “That neighbour-
That neighbourhood also, origin } hood is much improv-
 to wa yohodo hirakemashita. } ed compared with
with as-for, very much has-opened-out. } what it used to be.”

Isogazu to mo yoroshii. (Familiar.) { “You needn’t
Hurrying-not even, (is.) good. } {hurry.”

Kuru to ka iimashita. } “If I mistake not, he
Comes that ? said. } {said he would come.”

Kao de mo o arai nasaru ka? { “Will you wash
Face even, honourably to-wash dign ? } {your face, Sir?”

N. B. *De mo* is often thus used in a manner not capable of translation into English, though retaining the force of “even” in Japanese.

Konnichi made no kan- } “I will do the accounts
To-day till ’s ac- } down to to-day.” (*More lit.*
 jō wo shimashō. } the till-to-day’s accounts.)
counts (accus.) will-do.

Sore made no koto ni } “I will let it alone”
That till ’s thing to } or “Don’t let us think
 itashimashō. } about it any more.”
will-make.

Kore made ni mita koto } “I had never seen it till
This till in, saw act } now.” (*Made ni* is stronger
 ga nakatta. } than *made* alone would be.)
 (nom.) **was-not.**

N. B. *Made ni* often corresponds to our word "by" in such phrases as *myōnichi made ni*, "by to-morrow;" *hachi-ji made ni*, "by eight o'clock." The Japanese mind does not clearly apprehend the shade of difference which, with us, separates "by" from "till" in idioms of this class.

- ¶ 137. *No* followed by other postpositions generally has the substantive force of the English word "one" or "ones," already exemplified on pp. 75-76, thus :

Motto ii no wa arimasen ka ? { "Haven't you
More good ones as-for, are-not ? } any better ones?"

Mō chitto ii no wo
More a-little good ones (accus.) } "Please show me
misete kudasai. } some rather better
showing condescend. } ones."

Ōkii no ga hoshii. } "I want a big one."
Big one of (am) desirous. }

Kō iu no mo hayarimasū
Such ones also are-fashionable } "This kind too is
kara, goran nasai. } now the fashion. So
because, august-glance condescend. } please look at them."

Motto yasui no ni shiyō. { "I think I will
More cheap one to will-probably-do. } take a cheaper one."

- ¶ 138. Though the *no* of *no ni* may, as in the last example, be used in the sense of "one" or "ones," it more frequently signifies "whereas," "while," "when." It may be known to have this acceptation by noting that a verb (or an adjective equivalent to a verb) precedes it, as in the following sentence :

Moto no mama de yokatta
Origin 's fashion by, was-good } "Why have you chang-
no ni, *naze juu wo* } ed their order, when it
whereas, why order (accus.) } did quite well as it
naoshita ? } was ?"
have amended ? } (Said, e.g., to a servant.)

As here exemplified, *no ni* occurs chiefly in phrases expressive of censure or regret. Conf. ¶ 287 for further details concerning this important idiom.

¶ 139. Observe that *wo* and *wa*, when combined, change by euphony into *woba*, which is used to denote a specially emphatic accusative; also that *de wa* is often contracted into *ja*, as has already been incidentally mentioned in ¶ 89. *Ja*, owing perhaps to its being a modern corruption, sounds somewhat more familiar than *de wa*, but the two are always interchangeable:—

Kimononi abura wobā kakemashita. { “I have stained
Clothes on, oil **have-placed.** } my clothes with oil.”

{ *Sō de wa nai.* }
{ *Sō ja nai.* } (Famil.) } “That is not so;” “no.”
Sō { *de wa gozaimasen.* }
{ *ja* „(Polite.) }

Shubiki-gwai^{de wa,} ja } *teppō wo utsu* { “You mayn’t
Red-line-beyond in, gun (accus.) strike } shoot outside
koto ga dekimasen. } treaty limits.”
act (nom.) cannot-do.

¶ 140. Occasionally an ellipsis must be supplied. Thus *to wa* is sometimes equivalent to *to iu mono wa*, as in the following sentence:

Go¹-jō² to³ wa⁴ { “As-for¹ (the-thing-of-which people
nani⁵ wo⁶ iu⁷ n’z } say) that³ (it is) *go¹-jō²*, what⁵ is⁹ it
desū⁹ ka¹⁰? } they talk⁷ of?” i.e., “What is meant
(by the term *go-jō?*” (See vocabulary.)

QUASI-POSTPOSITIONS.

¶ 141. What may be termed quasi-postpositions are really nouns preceded by the postposition *no*, “of,” and used

in a sense less concrete than that originally belonging to them. Such are, for instance :

<i>no hoka</i> ,	“ exterior of,”	i.e.,	“ besides” (metaph.).
<i>no kage</i> ,	“ shade of,”	„	“ behind.”
<i>no kawari</i> ,	“ change of,”	„	“ instead of.”
<i>no mukō</i> ,	“ opposite of,”	„	“ opposite, “ beyond.”
<i>no naka</i> ,	“ interior of,”	„	“ inside, in.”
<i>no shita</i> ,	“ lower part of,”	„	“ below.”
<i>no soto</i> ,	“ exterior of,”	„	“ outside, “ beyond.”
<i>no tame</i> ,	“ sake of,”	„	{ “ because of,” “ in order to.”
<i>no uchi</i> ,	“ interior of,”	„	“ inside, “ in.”
<i>no ue</i> ,	“ top of,”	„	“ on, “ upon.”
<i>no ushiro</i> ,	“ back of,”	„	“ behind.”
<i>no waki</i> ,	“ side of,”	„	“ beside” (by the side).

We thus get such phrases as :

<i>Ie no uchi</i> ,	“ In(side) the house.”
<i>Hei no soto</i> ,	“ Beyond the fence.”
<i>Kura no naka</i> ,	“ In(side) the godown.”
<i>Omoi no hoka</i> ,	“ Outside of thought,” i.e., “ unex- pectedly.”
<i>Hanashi no tsuide</i> ,	“ Occasion of talking,” i.e., “ in the course of conversation.”
<i>Ano yama no kage</i> ,	“ Behind those mountains.”

¶ 142. When followed by a verb, the quasi-postpositions take *ni* after them, except in the case of the substantive verb “ to be,” which requires *de*, unless when signifying “ there is,” etc. (*De aru* is generally contracted to *da*; *de gozaimasū* to *desū*, and so on; see p. 62). Thus :

To-dana no naka ni } “It is in the cupboard.”
Cupboard 's inside in, } (One might equally well say
haitte imasū. } *Todana no naka desū.*
entering is.

Tsūkue no ue ni notte imasen } “Isn't it on the
Table 's top on, riding isn't } table? — Yes, it
ka?—Tsūkue no ue desū. } is.”
? Table 's top (it)is.

Kono hoka ni mata { “There are various kinds
This-of besides, again } besides this one.”
iro-iro gozaimasū. { (For *kono* = “of this,” see p. 52; simi-
various-kinds are. } larly for *sono* immediately below.)

Kawa no mukō de gozaimasū. { “It is on the other
River 's opposite (it) is. } side of the river.”

Note also the idiom *sono kawari ni*, lit. “change of that,” used in the sense of “on the other hand.”

¶ 143. When prefixed attributively to a noun, this class of words changes the *ni* into *no*, in accordance with the rule explained in ¶ 111, thus:

Tansu no naka no kimono. { “The clothes in
Chest-of-drawers 's interior 's clothes. } the chest of draw-
ers.”

Kono hoka no shina-mono. { “The other things
This-of exterior 's articles. } besides these.”

Mon no waki no momiji wa, { “The leaves of the
Gate 's side 's maple as-for, } maple-tree by the
rippa ni kōyō shimashita. } gate have become
splendidly red-leaf has-done. } beautifully red.”

¶ 144. When a member of this class of words follows a verb, its force changes slightly, so as to correspond to that of an English adverb or conjunction, thus:

Kare kore suru uchi ni, { “While we were doing all
That this do while, this, night came on.”
hi ga kuremashita. { (Note the idiom *kare kore*, “that
day (nom.) darkened. “and this,” or, as we should say,
 “this, that, and the other.”)

Sō suru hoka, shikata } “There is nothing else
So do except, way-of-doing to be done.”
ga nai.
 (nom.) **isn't.**

Kinō furimashita kawari } “Whereas it rained
Yesterday rained change yesterday (i.e., after yes-
ni, kyō wa ii o } terday’s rain), it is beau-
in, to-day as-for, good honour- } tiful weather to-day.”
tenki (de gozaimasu) }
able weather (is).

145. There are also quasi-postpositions formed by *ni* and the gerunds of verbs, as *ni atatte*, “just at,” from *ataru*, “to strike;” *ni shitagatte*, “according to,” from *shitagau*, “to conform;” *ni yotte*, “owing to,” from *yoru* “to rely;” thus:

Kyaku ni taishite, shitsurei desū. { “It is rude
Guest to confronting, rudeness is. to say that to a
 guest.”

Anata ni taishite, mōshi-wake ga go- { “I know not
You to confronting, excuse (nom.) how to excuse
zaimasen. myself to you.”
is-not.

Amari nyūhi wo kake-sugimashite, } “I am
Too-much expense (accus.) having-placed-exce- } sorry now for
te, ima ni itatte kōkwai shite imasu. } my extrava-
ceded, now to reaching, repentance doing am. } gance.”

Shinnen ga kimasu ni yotte, } “As the New Year
New-year (nom.) comes to owing, } is approaching, it
o kazari wo } will never do not to
honourable decorations (accus.) } decorate (the gate).”
itasankereba narimasen. }
if-we-don't-make, (it) doesn't-become,

CHAPTER VI.

The Numeral.

CARDINAL NUMBERS.

- ¶ 146. In European grammars the numerals are generally disposed of in a few lines, as forming a mere subdivision of the adjective. In Japanese the numeral is rather a species of noun, and a species of noun with marked peculiarities of its own, necessitating its treatment as a separate part of speech.
- ¶ 147. There are two sets of numerals, one of native and the other of Chinese origin. The native set is now obsolete except for the first ten numbers, which are as follows:—

SUBSTANTIVE FORM. FORM USED IN COMPOUNDS. ENUMERATIVE FORM.

1	<i>hitotsu</i>	<i>hīto(-tsūki)</i> (1 month)	<i>hī</i>
2	<i>fūtatsu</i>	<i>fūta(- ,,)(2 ,,)</i>	<i>fū</i>
3	<i>mitsu</i>	<i>mi(- ,,)(3 ,,)</i>	<i>mī</i>
4	<i>yotsu</i>	<i>yo(- ,,)(4 ,,)</i>	<i>yō</i>
5	<i>itsūtsu</i>	<i>itsu(- ,,)(5 ,,)</i>	<i>itsu</i>
6	<i>mutsu</i>	<i>mu(- ,,)(6 ,,)</i>	<i>mū</i>
7	<i>nanatsu</i>	<i>nana(- ,,)(7 ,,)</i>	<i>nana</i>
8	<i>yatsu</i>	<i>ya(- ,,)(8 ,,)</i>	<i>yā</i>
9	<i>kokonotsu</i>	<i>kokono(- ,,)(9 ,,)</i>	<i>ko(ko)no</i>
10	<i>tō</i>	<i>to(- ,,)(10 ,,)</i>	<i>tō</i>

N. B. It will assist the memory to notice that the even numbers are formed from the odds of which they are the doubles by a process of vowel-strengthening, the consonants being originally the same, though slightly disfigured in modern pronunciation, thus :

1 <i>hito</i> (anciently probably <i>pito</i>),	2 <i>futa</i> (anciently probably <i>puta</i>).
3 <i>mi</i> ,	6 <i>mu</i> .
4 <i>yō</i> ,	8 <i>ya</i> .
5 <i>itsu</i> (anciently <i>itu</i>),	10 <i>to</i> .

¶ 148. The substantive forms of the numerals may either be used quite alone, or they may follow the noun, or lastly they may take the postposition *no*, "of," and precede the noun. They very rarely precede a noun without the intervention of *no*. Thus :—

Ikutsu gozaimasū ka?—*Hitotsu*. { "How many are
How-many are ? One. { there?—One."

Tsutsumi hitotsu, or
Hitotsu no tsutsumi. } "One parcel."

Mitsu de takūsan (de gozaimashō). { "Three will
Three by, great-deal will-probably-be. { no doubt be
plenty."

Yatsu de tarimasū ka? } "Will eight be enough?"
Eight by, will-suffice ?

Tō bakari kudasai. "Please give me about ten."
Ten about condescend.

Iki mo kaeri mo { "Taking the same road
Going also, returning also, { there and back again."
hitotsu michi.
one road.

¶ 149. The form used in compounds always precedes the noun to which it refers, as *hito-tsūki*, "one month;" *fūta-hako*, "two boxfuls;" *mi-ban*, "three nights."

¶ 150. The enumerative form is used in counting over things, e.g. a bundle of paper money, linen to be sent to the wash, etc.

¶ 151. Though the native Japanese numerals above “ten” are now obsolete for ordinary purposes, note that *hatachi*, the old native word for “twenty,” is still used in the sense of “twenty years of age,” and that *chi*, “a thousand,” and *yorozu*, “a myriad,” or “ten thousand,” are still retained in proper names and in a few idioms, e.g. *Chi-shima*, “the Thousand Isles,” i.e., “the Kurile Islands;” *Yorozuya*, a favourite shop-name, probably originating in the fact of many sorts of articles being exposed for sale.

¶ 152. The set of numerals borrowed from the Chinese is:—

1 <i>ichi</i> , rarely <i>itsu</i>	6 <i>roku</i> , rarely <i>riku</i>
2 <i>ni</i>	7 <i>shichi</i>
3 <i>san</i>	8 <i>hachi</i>
4 <i>shi</i>	9 <i>ku</i> , rarely <i>kyū</i>
5 <i>go</i>	10 <i>jū</i>
100 <i>hyaku</i>	1,000 <i>sen</i>
	10,000 <i>man</i> or <i>ban</i>

N. B. *Ichi* also means “whole,” “all,” as *ichi-nichi*, “one day,” but also “all day long.” The native Japanese numeral *hito*, “one,” has come to have the same secondary sense in certain cases, as *hito-ban*, “one night” or “all night.”

All the others are formed by combining these, thus :

11 <i>jū-ichi</i>	20 <i>ni-jū</i>	29 <i>ni-jū-ku</i>
12 <i>jū-ni</i>	21 <i>ni-jū-ichi</i>	30 <i>san-jū</i>
13 <i>jū-san</i>	22 <i>ni-jū-ni</i>	40 <i>shi-jū</i>
14 <i>jū-shi</i>	23 <i>ni-jū-san</i>	50 <i>go-jū</i>
15 <i>jū-go</i>	24 <i>ni-jū-shi</i>	60 <i>roku-jū</i>
16 <i>jū-roku</i>	25 <i>ni-jū-go</i>	70 <i>shichi-jū</i>
17 <i>jū-shichi</i>	26 <i>ni-jū-roku</i>	80 <i>hachi-jū</i>
18 <i>jū-hachi</i>	27 <i>ni-jū-shichi</i>	90 <i>ku-jū</i>
19 <i>jū-ku</i>	28 <i>ni-jū-hachi</i>	100 <i>ip-pyaku</i> (for <i>ichi hyaku</i>)

200	<i>ni-hyaku</i>	300	<i>sam-byaku</i> (for <i>san hyaku</i>)
1,000	<i>is-sen</i> (for <i>ichi sen</i>)	10,000	<i>ichi-man</i>
100,000	<i>jū-man</i>	1,000,000	<i>hyaku-man</i>
108	<i>hyaku hachi</i>	365	<i>sam-byaku roku-jū-go</i>
	1,889	<i>is-sen hap-pyaku hachi-jū-ku</i>	
	38,000,000	<i>san-zen hap-pyaku-man</i>	

There is a term *oku* meaning 100,000, and a term *chō* meaning 1,000,000; but they are scarcely ever used, being almost always replaced by multiples of *man*, as in the examples just given.

¶ 153. The Chinese numerals are not often used independently. It is customary to make them precede a noun, with which they form a sort of compound, as *ichi-nen*, "one year;" *is-sun* (for *ichi sun*), "one inch."

In forming such combinations, note the category of letter-changes of which the following are examples :

<i>ch</i>	<i>it-chō</i>	for <i>ichi chō</i>	"one <i>chō</i> *"
	<i>hat-chō</i>	„ <i>hachi chō</i>	"eight „
	<i>jit-chō</i>	„ <i>jū chō</i>	"ten „
<i>f</i> and <i>h</i>	<i>ip-pun</i>	„ <i>ichi fun</i>	"one minute"
	<i>ip-pen</i>	„ <i>ichi hen</i>	"once"
	<i>sam-pun</i> †	„ <i>san fun</i>	"three minutes"
	<i>sam-ben</i>	„ <i>san hen</i>	"thrice"
	<i>rop-pun</i>	„ <i>roku fun</i>	"six minutes"
	<i>rop-pen</i>	„ <i>roku hen</i>	"six-times"
	<i>jip-pun</i>	„ <i>jū fun</i>	"ten minutes"
	<i>jip-pen</i>	„ <i>jū hen</i>	"ten times"

* A measure of distance equivalent to about 120 yards English.

† Some words change *f*, not into *p*, but into *b*; thus *sam-buku*, "three scrolls," from *san* and *fūku*.

	<i>(hyap-pun</i> *for <i>hyaku fun</i>	“ a hundred minutes)”
	<i>hyap-pen</i> ,, <i>hyaku hen</i>	“ a hundred times ”
	<i>(sem-bun</i> * ,, <i>sen fun</i>	“ a thousand minutes)”
	<i>sem-ben</i> ,, <i>sen-hen</i>	“ a thousand times ”
<i>k</i>	<i>ik-kin</i> ,, <i>ichi kin</i>	“ one pound ”
	<i>san-gin</i> ,, <i>san kin</i>	“ three pounds ”
	<i>rok-kin</i> ,, <i>roku kin</i>	“ six ,, ”
	<i>jik-kin</i> ,, <i>jū kin</i>	“ ten ,, ”
	<i>hyak-kin</i> ,, <i>hyaku kin</i>	“ a hundred ,, ”
	<i>sen-gin</i> ,, <i>sen kin</i>	“ a thousand ,, ”
<i>m</i>	<i>sam-mai</i> ,, <i>san mai</i>	“ three (flat things) ”
	<i>sem-mai</i> ,, <i>sen mai</i>	“ a thousand ,, ”
<i>s</i>	<i>is-sō</i> ,, <i>ichi sō</i>	“ one (vessel) ”
	<i>san-zō</i> † ,, <i>san sō</i>	“ three (vessels) ”
	<i>has-sō</i> ,, <i>hachi sō</i>	“ eight ,, ”
	<i>jis-sō</i> ,, <i>jū sō</i>	“ ten ,, ”
	<i>sen-zō</i> ,, <i>sen sō</i>	“ a thousand ,, ”
<i>sh</i>	<i>is-shaku</i> ,, <i>ichi shaku</i>	“ one foot ”
	<i>has-shaku</i> ,, <i>hachi shaku</i>	“ eight feet ”
	<i>(jis-shaku</i> * ,, <i>jū shaku</i>	“ ten ,,) ”
<i>t</i>	<i>it-teki</i> ,, <i>ichi teki</i>	“ one drop ”
	<i>hat-teki</i> ,, <i>hachi teki</i>	“ eight drops ”
	<i>jit-teki</i> ,, <i>jū teki</i>	“ ten ,, ”

N. B. Though the difficulty of making these letter-changes correctly will strike the beginner chiefly in the case of numeral combinations, the same euphonic rules apply to all other Chinese compounds, thus :

ket-chaku, from *ketsu chaku*, “ decision,” “ final resolve.”
tem-pō, ,, *ten hō*, (See vocabulary.)

* Not in use.

† Some words in *s* do not change the *s* into *z*, thus *san-satsu*, “ three volumes,” not *san-zatsu*.

<i>Nip-pon</i> ,	from <i>nitsu hon</i> ,	“Japan.”
<i>ak-kō</i> ,	„ <i>aku kō</i> ,	“bad language.”
<i>am-ma</i> ,	„ <i>an ma</i> ,	“a shampooer.”
<i>mes-sō</i> ,	„ <i>metsu sō</i> ,	“extravagant.”
<i>zas-shi</i> ,	„ <i>zatsu shi</i> ,	“a magazine,” “a review.”
<i>bet-tō</i> ,	„ <i>betsu tō</i> ,	“a groom.”

(In practice the hyphen is generally omitted in such words.)

¶ 154. The Japanese numerals, as far as they go, are mostly employed with Japanese nouns, and the Chinese numerals with Chinese nouns. But there are numerous exceptions to this rule, for instance :

<i>it-toki</i> (but also <i>hito-toki</i>),	“one hour.”
<i>fūta-fūfu</i> ,	“two married couples.”
<i>mi-ban</i> ,	“three nights.”
<i>yo-nen</i> ,	“four years.”

After “ten,” beyond which the Japanese numerals no longer run, the Chinese numerals are perforce employed with Japanese as well as with Chinese words, thus :

<i>jū-ni hako</i> ,	“twelve boxfuls.”
<i>hyaku kumi</i> ,	a hundred sets.

¶ 155. Usage plays various freaks with the numerals. Thus the Chinese numeral *shi*, “four,” which is considered unlucky because homonymous with *shi*, “death,” is in many contexts replaced by the equivalent Japanese numeral *yo*, for instance :

<i>yo-nin</i> ,	“four persons.” (<i>Shi-nin</i> means “a corpse.”)
<i>ni-jū-yo-ban</i> ,	“No. 24.”

N. B. The vulgar sometimes go a step further, corrupting the *yo* into *yon*. Thus they will say *yon-jū*, instead of *shi-jū*, “forty.”

The Chinese *shichi*, “seven,” is sometimes replaced by the Japanese *nana*. This is done for clearness' sake, as *shichi* is easily confounded with *shi*, “four.” Thus

tradesmen will often say *nana-jis-sen*, instead of *shichi-jis-sen*, "seventy cents." But this is never either necessary or elegant.

¶ 156. Usage likewise establishes a shade of difference in the sense of certain expressions which would at first sight appear to be synonymous, thus :

hito-hako, "one boxful ;" *hako hitotsu*, "one box."

hito-tsūki, "one month ;" *ichi-getsu*, "the first month," i. e., "January ;" *ik-ka-getsu*, "one month."

(For *ka* see ¶ 159, middle of p. 106.)

hito-ban, "one night ;" *ichi-ban*, "number one."

fūta-ban, "two nights ;" *ni-ban*, "number two."

N. B. Both these *ban*'s are of Chinese origin ; but they are different words written with different characters.

AUXILIARY NUMERALS.

¶ 157. In English we do not say "one bread," "two beers," but "one *loaf* of bread," "two *glasses* of beer." Similarly we say "ten *sheets* of paper," "a hundred *head* of cattle," "so many *rubbers* of whist." Compare also the Pidjin-English "piecey," in such expressions as "one piecey man," "two piecey house," etc. Words of this kind are, in Japanese grammar, termed "auxiliary numerals." "Auxiliaries to the numerals" would be more strictly correct. The term "classifier" has also been proposed ; but "auxiliary numeral" is that which has obtained the widest currency. The auxiliary numerals constitute a highly important class of words. For whereas in English such expressions as those just mentioned are somewhat exceptional, they are the rule in Japanese.

¶ 158. In some cases, indeed, the numeral is prefixed directly to the noun, e.g., *ichi-nichi*, "one day ;" *ichi-nin*, "one

person ;" *ichi-ri*, "one league." But usage ordinarily demands the insertion of an auxiliary numeral, as :

tera ik-ken, "temple one eaves," i.e., "one Buddhist temple."

fūton sam-mai, "quilt three flat-things," i.e., "three-quilts."

onna roku-nin, "woman six persons," i.e., "six women."

N. B. One may also say *ik-ken no tera*, *sam-mai no fūton*, etc.

¶ 159. The choice of the auxiliary numeral appropriate to each class of words is fixed by custom, a mistake in this matter producing the same absurd effect as does a wrong gender in French or German. The Japanese auxiliary numerals are, however, easier to remember than the French and German genders, since they are generally more or less founded on reason, as will be seen by the following list of those most in use. As the auxiliary numerals are always employed, not independently, but in combination with the numerals proper, we give them here preceded in each case by *ichi*, "one," and *ni*, "two." The student should carefully notice the phonetic changes caused in many instances by the presence of *ichi*, and should refer to the table of changes on pp. 101—102. The presence of *ni* causes no such changes. An auxiliary numeral may therefore always be seen in its original shape when following that word. The chief auxiliary numerals are :

(*ichi-bu*, *ni*, etc.) *bu*, "a class ;" for copies of a book.

(*it-chō*, *ni*-)*chō*, "a handle ;" for things with handles, such as muskets, jinrikīshas, and many kinds of tools.

(*ichi-dai*, *ni*-)*dai*, "a stand ;" for carriages and jinrikīshas.

(*ip-puku, ni-fuku*, (various meanings;) for scrolls, sips of tea, whiffs of tobacco, and doses of medicine.

(*ip-pai, ni-hai*, “a wine-cup;” for cupfuls and glassfuls of any liquid.

N. B. *Ip-pai* also means “full.”

(*ip-piki, ni-hiki*, “a fellow;” for most living creatures, excepting human beings and birds; also for certain quantities of cloth and sums of money.

(*ip-pou, ni-hou*, “a stem;” for cylindrical things, such as sticks, trees, fans, pens, bottles, newspapers rolled up to be posted, etc.

(*ichi-jō, ni-jō*, “a mat;” for mats.

(*ik-ka, ni-ka*, “the culm of the bamboo;” for a few things that have no other auxiliary numeral appropriated to them, and especially for times and places.

(*ik-ken, ni-ken*, “eaves;” for buildings generally.

(*ik-kyaku, ni-kyaku*, “a leg;” for chairs and tables.

(*ik-ko, ni-ko*, the same as *ka*, but less used.

(*ichi-mai, ni-mai*, “a shrub;” for flat things, such as sheets of paper, coins, plates, coats, shirts, rugs, etc.

(*ichi-mei, ni-mei*, “a name;” for human beings. This word *mei* is somewhat bookish; *nin* is more genuinely colloquial.

- (*ichi-men, ni-*)*men*, “a surface ;” for mirrors and framed pictures (Jap. *gaku*).
- (*ichi-nin, ni-*)*nin*, “a person ;” for human beings.
- (*is-satsu, ni-*)*satsu*, “a volume ;” for volumes of a book. Do not confound *satsu* with *bu*, which latter refers to complete copies of a work, irrespective of the number of volumes contained in it.
- (*is-shu, ni-*)*shu*, “a head ;” for poems.
- (*is-sō, ni-*)*sō*, “a boat ;” for boats and ships of every description.
- (*is-soku, ni-*)*soku*, “a foot ;” for pairs of socks, clogs, and boots.
- (*it-tō, ni-*)*tō*, “a head ; for some few quadrupeds, such as horses and cattle. But it is safer to use *hiki* in all cases.
- (*ichi-wa, ni-*)*wa*, “a feather ;” for birds. This word suffers irregular phonetic changes, thus :

3 *sam-ba* 4 *shi-wa* 5 *go-wa* 6 *rop-pa*
 7 *shichi-wa* 8 *hachi-wa* 9 *ku-wa* 10 *jip-pa*

¶ 160. EXAMPLES OF THE USE OF THE AUXILIARY NUMERALS.

- Hanshi ichi-mai.* “One sheet of (a certain common kind of) paper.”
- Uta is-shu.* “One (Japanese) poem.”
- Kagami ichi-men.* “One mirror.”
- Ko-gatana ni-chō.* “Two pen-knives.”
- Fude sam-bon.* “Three pens.”

- Hon go-satsu.* "Five volumes." (*Hon*=
"book.")
- Rok-ka-sho.* { "Six places."
Six-piecey-place.
- Gunkan jis-sō.* "Ten war-vessels."
- Ushi hyap-piki.* { "A hundred head of cattle."
Ushi hyakū-tō.
- Suzume sem-ba.* { "A thousand sparrows" (in
nature).
- Sem-ba suzume.* { "A thousand sparrows" (in
art).
- Ichī-nim-biki no kuruma.* { "A *jinrikisha* with one
One-person-pull 's vehicle. man."
- Ichī-nin-nori no kuruma.* { "A *jinrikisha* capable of
One-person-ride 's vehicle. holding one person only."
- Ni-nin-nori no kuruma.* { "A *jinrikisha* capable of
Two-person-ride 's vehicle. holding two persons."
- Ni-tō-biki no basha.* { "A carriage with two
Two-head-pull 's carriage. horses."
- Tsugi no ma kara isu* }
Next of room from chair } "Just bring in three
wo san-kyaku bakari } chairs from the next
(*accus.*) **three-leg about** } room." (*Said to one's own ser-*
motte koi. } *vant or to a coolie.*)
carrying come.
- Ara! ip-piki no mushi* }
Oh! one-piecey of insect } "I say! there are two
wo ko-tori ga ni-wa } little birds fighting over
(*accus.*) **small-bird (nom.) two-wing** } an insect, and pulling it
de arasotte, hipparikko } backwards and forwards
by disputing, pull } between them."
shite orimasū,
doing are.

Go-go no san-ji
Noon-after of three-hour
 goro ni deru kara, sore
about at go-out because, that
 made ni ni-nim-biki no
till in, two-person-pull of
 jinriki ichi-dai shita-
jinrikisha one-stand pre-
 ku sasete oite
paration causing-to-do placing
 kudasai.
condescend.

"I am going out at about three o'clock. So please see that a *jinrikisha* with two men is ready for me by then."

Dōgu-ya de byōbu
Curio-house at, screen
 is-sō to, kakemono
one-pair and, hanging-scroll
 ni-fūku katte
two-border having-bought
 oita kara, kozukai wo
placed because, coolie (accus.)
 tori ni yatte kudasai.
fetch to sending condescend.

"Please send a coolie to fetch a pair of screens and two *kakemonos*, which I have just purchased at the curio-dealer's."

* 161. It will be noticed that all the examples hitherto given of auxiliary numerals are Chinese.* The auxiliary numerals of native Japanese origin are far less numerous. The only ones worth mentioning here are:—

(*hito*-) *hashira*, "a post;" for Shintō divinities.

„ *kumi*, "a company;" for sets of things or persons, such as toys consisting of more than one part, tea-sets, nests of boxes that fit into each other, pairs of gloves, parties of tourists, etc.

„ *mune*, "the ridge of a roof;" for houses and any groups of buildings included under one roof.

* *Wa* (p. 107) indeed is Japanese. But we have classed it under the Chinese auxiliary numerals, because it is always used in conjunction with the Chinese numerals *ichi*, *ni*, etc.

- (*hito*-) *soroe*, "a match;" for sets of things of like nature, such as suits of clothes.
 ,, *suji*, "a line;" for rope-like things.
 ,, *tomai*, "a hut thatched with matting;" for godowns (store-houses).

The native auxiliary numerals up to "ten" inclusive take the Japanese numerals before them, thus: *fūta-hashira*, *ni-kumi*, *mu-tomai*. After "ten" they take the Chinese numerals, thus: *jū-ni-hashira*, *ni-jū-kumi*, *shi-jū-hachi-tomai*. No euphonic changes take place.

N. B. Things having no special auxiliary numeral appropriated to them are counted by means of the native Japanese numerals *hītotsu*, *fūtatsu*, etc.; thus *tamago hītotsu*, "one egg;" *momo tō bakari* "about ten peaches." Even things provided with a special auxiliary numeral sometimes replace the latter by *hītotsu*, *fūtatsu*, etc., in slipshod talk.

¶ 162. In Classical Japanese, human beings are counted by means of the native numerals, with the unexplained suffix *tari* attached. Of these words the Colloquial language has only retained the following:

- hitori*, (for *hito-tari*), "one person;"
fūtari (for *fūta-tari*), "two persons:"
yottari (for *yo-tari*), "four persons;"

which are used concurrently with, but oftener than, their Chinese synonyms *ichi-nin*, *ni-nin* and *yo-nin*.*

¶ 163. Questions respecting number and quantity are asked by means of the word *iku*, which is, however, not used alone, but always in combination, thus:

iku-ra? how much?, *lit.* "about how much?", *ra* being

* See ¶ 155 for the substitution, even before Chinese auxiliary numerals, of Japanese *yo* for Chinese *shi*, "four."

the particle of vagueness already mentioned in pp. 28—29 as helping to form certain plurals ;

iku-tabi ? “ how often ? ”

iku-tsu ? “ how many ? ”

iku-nin ? }
iku-tari ? } “ ” (said of people) ;

iku-mai ? “ ” (said of flat things) ;

iku-hon ? “ ” (said of cylindrical things) ;

and so on with all the auxiliary numerals.

¶ 164. *Iku* may be replaced by *nani*, usually shortened to *nan* in such contexts. *Nani*, though itself Japanese, is chiefly found before words of Chinese origin, thus :

nan-ji ? “ what o'clock ? ”

nan-nen ? “ how many years ? ”

nan-nin ? “ how many persons ? ”

nan-ri ? “ how many leagues ? ”

Very often the word *hodo*, “ about,” is added, thus :

nan-nen hodo ? *nan-ri hodo* ?

“ How much ? ” is often rendered by *ika-hodo* ? *dore hodo* ? or *dono kurai* ? all really meaning “ About how much ? ”

¶ 165. The following are examples of the use of the Japanese auxiliary numerals and of the interrogative numeral words :

Sakazuki hito-kumi. “ One set of *sake*-cups.”

Yōfuku hito-soroe. “ One suit of foreign clothes.”

Kami fūta-hashira. “ Two Shintō deities.”

O *iku-tari* *de* {
Honourable how-many-people } “ How many are there
gozaimasū. } in your party ? ”
are ?

Yottari desū. “ There are four of us.”

Nan-ji desū ? “ What o'clock is it ? ”

Iku-tsu gozaimasü ? { “How many are there ?”
Iku-hon ” { (The choice of one or other of these
Iku-mai (etc.) ” { Japanese equivalents depends on the nature of the object referred to. See ¶ 159.)

Kono tansu wa, {
This cabinet as-for, { “How much is this
iku-ra desü ? { cabinet ?”
how-much is ? {

Kesa ake-gata no }
This morning dawn 's }
kwaji de, naga-ya ga }
conflagration by, long-house (nom.) }
fūta-mune yakete, }
two roof-ridges having burnt, }
dozō ga hito-tomai ochita }
godown (nom.) one-hut fell }
sō desü. }
rumour is. }

“They say that two *naga-ya* were burnt down and one godown ruined by the fire at dawn this morning.”

ORDINAL, FRACTIONAL, ETC., NUMBERS.

¶ 166. What we term ordinal numbers are sometimes marked by suffixing the word *me* (“eye”) to the Japanese, or *bamme* (*ban* = “number”) to the Chinese cardinal numbers; or else the word *dai* (“order”) may be prefixed and nothing added, or *dai* may be prefixed and *bamme* added, to the Chinese cardinal numbers. All such forms take the postposition *no*, “of,” when preceding a noun, thus :

Fūtsu-me, }
Ni-bamme, } { “The second.” }
Dai ni-ban, }
Dai ni-bamme, }

Futsūka-me, “The second day.”
Ni-do-me, “The second time.”
Nan-chō-me ? “What ward (of a street)?”
Ni-chō-me, “The second ward.”

Nan-gō no shitsu ni {
What-number 's room in { “What is the number
irasshaimasü ? { of your room (or cabin)?”
deign-to-be ? {

Dai san-gō ni ori- } “I am in number three.”
Order three-number in am. }
masū.

Iida-machi roku-chō-me { “No. 20 of the 6th ward
ni-jū-banchi. (*Chi* = “earth.”) { of Iida street.”

¶ 167. Notwithstanding the existence of such forms as the above, the Japanese mind has not, properly speaking, a very clear idea of the distinction between cardinal numbers and ordinal numbers, for which reason the cardinal numbers are often used in an ordinal sense. Thus:—

Meiji ni-jū-san-nen (lit. “Meiji 23 year”), “the twenty-third year of (the chronological period termed) Meiji,” i.e., “A.D. 1890,” according to the European reckoning. Similarly *ni-gwatsu* or *ni-getsu* (lit. “two month”), i.e., “February;” *jū-ichi-nichi* (lit. “eleven day”), i.e., “the eleventh day of the month.”

N. B. The context generally shows whether the number should be taken as a cardinal or as an ordinal. Sometimes the cardinal numbers are distinguished by the insertion of an auxiliary numeral. Thus “two months” would be *ni-ka-getsu*, or, in native Japanese parlance and without any auxiliary numeral, *fūta-tsūki*.

¶ 168. Years are usually counted by what are termed “year-names” (Jap. *nengō*), i.e., periods of irregular length with names arbitrarily chosen. The present period “Meiji” began with the overthrow of the Shōgunate and the restoration of the Mikado to absolute power in 1868. Occasionally of late, years have been counted from the supposititious era of the mythical Emperor Jimmu, who, according to the Japanese history books, was the first human monarch of this empire, and ascended the throne on the 11th February, B.C. 660.

¶ 169. January is called *shō-gwatsu*, lit. "the chief month;" sometimes also *ichi-getsu*, lit. "one month." (*Gwatsu* is the Go-on, *getsu* the Kan-on pronunciation of the same Chinese character 月, "moon;" see p. 7 for these technical terms). The other months are formed by prefixing the Chinese numerals to the word *gwatsu* or *getsu*. Thus the months run as follows:

shō-gwatsu, "January." *shichi-gwatsu*, "July."
ni-gwatsu, "February." *hachi-gwatsu*, "August."
san-gwatsu, "March." *ku-gwatsu*, "September."
shi-gwatsu, "April." *jū-gwatsu*, "October."
go-gwatsu, "May." *jū-ichi-gwatsu*, "November."
roku-gwatsu, "June." *jū-ni-gwatsu*, "December."

¶ 170. The counting of the days of the month is a medley of native Japanese and imported Chinese parlance. We give the former in ordinary, the latter in italic type:

<i>ichi-nichi</i> ,	} "the 1st of the	<i>jū-yokka</i> ,	the 14th
<i>tsuitachi</i> ,		<i>jū-go-nichi</i> ,	,, 15th
<i>futsūka</i> ,	the 2nd	<i>jū-roku-nichi</i> ,	{ "the 16th of the month."
<i>mikka</i> ,	,, 3rd		
<i>yokka</i> ,	,, 4th	<i>jū-shichi-nichi</i> ,	the 17th
<i>itsūka</i> ,	,, 5th	<i>jū-hachi-nichi</i> ,	,, 18th
<i>muika</i> ,	,, 6th	<i>jū-ku-nichi</i> ,	,, 19th
<i>nanuka</i> ,	,, 7th	<i>hatsūka</i> ,	,, 20th
<i>yōka</i> ,	,, 8th	<i>ni-jū-ichi-nichi</i> ,	,, 21st
<i>kokonoka</i> ,	,, 9th	<i>ni-jū-ni-nichi</i> ,	,, 22nd
<i>tōka</i> ,	,, 10th	<i>ni-jū-san-nichi</i> ,	,, 23rd
<i>jū-ichi-nichi</i> ,	,, 11th	<i>ni-jū-yokka</i> ,	,, 24th
<i>jū-ni-nichi</i> ,	,, 12th	<i>ni-jū-go-nichi</i> ,	,, 25th
<i>jū-san-nichi</i> ,	,, 13th	<i>ni-jū-roku-nichi</i> ,	,, 26th

ni-jū-shūchi-nichi, the 27th *ni-jū-ku-nichi*, the 29th
ni-jū-hachi-nichi, ,, 28th *san-jū-nichi*, ,, 30th
san-jū-ichi-nichi, the 31st
 misoka, "the last day of the month"
 (whether the 30th or the 31st).
 ō-misoka, "the last day of the year."

N. B. The word *misoka* is tending to pass out of educated usage.

¶ 171. The above forms, which are really cardinals, serve likewise for such expressions as "two days," "twelve days," "twenty days," etc. But *tsuitachi* cannot be used in the sense of "one day," because it is derived from *tsūki tachi*, "the moon rising," i.e., "the first day of the moon." "One day" is therefore always *ichi-nichi*. Neither can *misoka* be used in the sense of "thirty days" or "thirty-one days," notwithstanding the fact that "thirty (*miso*) days (*ka*)" is found to be its etymological meaning, if we dig down into Archaic Japanese.

¶ 172. Hours are counted by prefixing the Chinese numerals to the Chinese word *ji*, "time," "hour," thus:

<i>ichi-ji</i> ,	"one o'clock."
<i>yo-ji jū-go-fun</i> ,	"a quarter (<i>lit.</i> fifteen minutes) past four."
<i>jū-ichi-ji han</i> ,	"half-past eleven."
<i>jū-ichi-ji shi-jū-go-fun</i> ,	{"a quarter to twelve."
<i>jū-ni-ji jū-go-fun mae</i> ,	
<i>han-ji-kan</i> ,	"half-an-hour." (<i>Kan</i> ="interval.")
<i>ichi-ji kan han</i> ,	"an hour and a half."

¶ 173. "Half," as just instanced, is *han*, or, when used substantively, *ham-bun* (*lit.* "half part"). Other fractional and multiplicative numbers are expressed, as in the following examples, by means of the words *bu*, "part" (a corruption of *bun*, "part"), and *bai*, "double:"

<i>sam-bu no ni,</i>	“two-thirds.”
<i>shi-bu no ichi,</i>	“a quarter.”
<i>jū-bu no san,</i>	“three tenths.”
<i>bai</i> or <i>ni-bai,</i>	“double, twice as much.”
<i>sam-bai,</i>	“treble, three times as much.”

N. B. Such expressions as *ni-bu*, lit. “two parts,” may mean either “two parts out of three” (i.e., “two thirds”), or “two tenths,” or “two hundredths” (i.e., “two per cent”), etc.

¶ 174. Note also the following miscellaneous locutions :

<i>ni-do,</i>	“twice.”	<i>san-do,</i>	“thrice.”
<i>ni-do-me,</i>	{ “the second time.” }	<i>san-do-me,</i>	{ “the third time.” }
<i>fūtari-mae,</i>	{ “portions for two.” }	<i>san-nin-mae,</i>	{ “portions for three.” }
<i>ni-wari,</i>	{ “twenty per cent.” }	<i>san-wari,</i>	{ “thirty per cent.” }
<i>ni-wari go-bu,</i>	{ “twenty-five per cent.” }	<i>san-wari go-bu,</i>	{ “thirty-five per cent.” }
<i>fūtatsu</i> <i>ni-mai</i> etc.	} <i>zutsu,</i> { “two at a time.” etc.	<i>mitsu</i> <i>sam-mai</i>	} <i>zutsu,</i> { “three at a time.”

<i>dai ni ni,</i>	{ “in the second place,” “secondly.” }	<i>dai san ni,</i>	{ “in the third place,” “thirdly.” }
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<i>fūtatsu mitsu,</i>	“two or three.”
<i>shi-go-nichi,</i>	“four or five days.”
<i>jū-go-roku-nin,</i>	“fifteen or sixteen persons.”
<i>jū ni hak-ku,</i> } <i>ten in, eight-nine.</i> }	“eight or nine out of ten.”
<i>hitotsu oki,</i> } <i>one omitting,</i> }	“every other one, alternate.”

<i>ichi-nichi oki,</i> (Familiar.) } <i>kaku-jitsu,</i> (Elegant.) }	“every other day.”
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CHAPTER VII.

The Adjective.

PRIMARY INFLECTIONS.

¶ 175. Compressed into as narrow a space as possible, for the benefit of the superficial student, the salient points of the primary inflections of adjectives in the Tōkyō Colloquial might be described as follows:—

I. Adjectives have a form in *i*, which is both attributive and predicative, that is to say which may be used either prefixed to a noun, or else at the end of a sentence with the English verb “to be” understood, thus:

Takai yama, “A high mountain.” *Yama ga takai*, “The mountain is high.”

Samui kaze, “A cold wind.” *Kaze ga samui*, “The wind is cold.”

N. B. *Ga* must not be mistaken for the equivalent of the English word “is.” It is a postposition serving approximately to denote the nominative case. (See p. 64.)

II. Adjectives have a form in *ō* or *ū*, which is used instead of the form in *i* when *gozaimasū*, the polite verb for “to be,” is expressed. Thus:

Yama ga takō gozaimasū. “The mountain is high.”

Kaze ga samū gozaimashō. “The wind is probably cold.”

III. Adjectives have a form in *ku*, which is used when a verb follows, and which often, though not always, corresponds to an English adverb in “ly;” thus:

Yama ga takaku miemasū. { "The mountain looks
Mountain (nom.) **high looks.** { high."
Hayaku kite kudasai. }
Quickly coming condescend. } "Please come quickly."

¶ 176. But in order to attain to a full and satisfactory intelligence even of these Colloquial forms, it is necessary to dig deeper, and to see how matters stand in the Classical language, from which the Colloquial forms are still in the act of being evolved. Observe at the outset that the inflections of Japanese adjectives have no reference whatever to such European grammatical categories as number, gender, or the degrees of comparison. Their object is partly to distinguish the attributive from the predicative relation, partly to distinguish the end of a mere clause from the end of a complete sentence.

¶ 177. The Classical termination of adjectives when used attributively is *ki*. Their termination when used predicatively at the end of a sentence is *shi*. Hence this latter is technically called the "conclusive form," thus :

ATTRIBUTIVE.

CONCLUSIVE.

Takaki yama, "A high mountain." { *Yama takashi,* "The mountain is high."
Samuki kaze, "A cold wind." { *Kaze samushi,* "The wind is cold."

¶ 178. It is from these two Classical forms in *ki* and *shi* that the single Colloquial form in *i* is derived, by the dropping of the distinctive consonants *k* and *sh*. In set speeches and in the conversation of pedantic speakers, the "attributive form" in *ki* may still not infrequently be heard. It is employed to the exclusion of the form in *i* in the case of the words *gotoki*, "like," "similar," and

beki, a sort of verbal adjective corresponding to our termination "...ble," or to our auxiliary verbs "ought" or "should," thus: *shinzu-beki*, "credible," "ought to be believed;" *osoru-beki*, "terrible." (Conf. ¶ 192.)

N. B. The corresponding conclusive form *beshi* is no longer employed by educated speakers; but the *bei* perpetually heard at the end of sentences from the lips of the lowest classes in Eastern and Northern Japan, and signifying "shall," "will," "must," is a corruption of it. For instance, *Sō dam-bei*, "That is probably so," "No doubt you are right," represents an older *Sō de aru-beshi*, and is equivalent to the standard Colloquial *Sō de gozaimashō*.

¶ 179. The "conclusive form" in *shi* is still used in the words *nashi*, "non-existent," "is not," and *yoshi*, "good," concurrently with the commoner forms *nai* and *yoi*, thus:

<i>Nani¹ mo² nashi.³</i>	(Elegant.)	{ "Everything ^{1,2} (is) non-existent ³ ," i.e., "There is nothing."
<i>Nanni mo nai.</i>	(Familiar.)	

Yoshi, yoshi! "All right!"

It is also still to be heard in such emphatic locutions as

<i>Samusa wa samushi.</i>	{ "It is cold," or "It was cold," or, "It is cold with a vengeance."
<i>The-coldness as-for, (it is) cold.</i>	

Kurasa wa kurashi. "It is dark," etc.

¶ 180. The third Classical termination of adjectives is *ku*. It corresponds to the indefinite form of verbs (conf. ¶ 278 and ¶ 425), and its original function is that of predicate at the end of every clause of a sentence excepting the last, which alone takes the conclusive termination *shi*. Thus:

<i>Yama takaku, kikō samuku,</i>	{ "The mountains (of a certain country) are high , the climate is cold , and the human dwellings there are few."
<i>jinka sūkunashi.</i>	

This construction is now rarely used except in set speeches, the genuine Colloquial preferring either to end each clause by the form in *i* (sometimes followed by the expletive *shi*, as in the third example on p. 124), or, often still, to turn the sentence some other way, thus :

<p>Taiyō wa ōkii, atsui, akarui Sun as-for, big, hot, light tama de, sono gururi wo ball being, its around (accus.) yūsei to iu sekai planets that (they) say worlds ga mawatte iru. (nom.) circling are.</p>	}	<p>“The sun is a great, hot, shining ball, around which circle other worlds called planets.”</p>
---	---	--

<p>Ōkii chiisai no arasoī. Big small 's dispute.</p>	}	<p>“An argument about the size (of a thing).”</p>
--	---	---

<p>Shina mo yoroshikereba, Article also cherchas-is-good, nedan mo yasui. price also (is) cheap.</p>	}	<p>“The article is a good and cheap one.”</p>
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N. B. For the conditional (as in *yoroshikereba*) thus used, see ¶ 300.

¶ 181. What the Colloquial has retained in full vigour is a secondary use of the form in *ku*, prefixed to verbs; and it has become rather usual, having regard to this use alone, to call the form in question the “adverbial form,” because the European equivalents of Japanese adjectives in *ku* are often, though not invariably, adverbs, thus :

Omoshiroku kikoemasu. “It sounds amusing.”

Osoku kaerimashita. “I came home late.”

Yoku dekita. “It is well done.”

Ōkiku narimashita koto! “How big he has become!”

N. B. For *koto* thus used, see top of p. 37.

<p>Naru-take hayaku o As...as possible quickly honourable ide nasai. exit deign.</p>	}	<p>“Please come as quickly as possible.”</p>
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N. B. Just as vulgar speakers often omit the termination “ly” of English adverbs, so also, in familiar Japanese style, and not from the uneducated alone, do we hear such expressions as *osoroshii warui*, “dreadful(ly) bad,” where *osoroshiku warui* would better accord with the old traditions of the language.

- ¶ 182. The verb “to be” is no exception to the rule whereby all verbs must be preceded by the adverbial or indefinite form in *ku*. It is therefore correct to say, for instance :
Ano yama ga takaku gozaimasū. “That mountain is high.”
Kaze ga samuku gozaimashō. “The wind will probably be cold.”

But Colloquial usage prefers to drop the *k* of the termination in such contexts. Moreover, after the *k* has been dropped, a crasis of the remaining vowels of the termination ensues. By this series of changes,

(Stems in *a*) *Takaku* passes through *takau* to *takō*.
 („ „ *i*) *Yoroshiku* „ „ *yoroshiu* „ *yoroshiū*.
 („ „ *o*) *Shiroku* „ „ *shirou* „ *shirō*.
 („ „ *u*) *Samuku* „ „ *samuu* „ *samū*.

N. B. There are no stems of Colloquial adjectives ending in *e*.

Hence it is usual to say :

Ano yama ga takō gozaimasū ;
Kaze ga samū gozaimashō ; etc.

N. B. The Kyōto dialect goes a step further even than that of Tōkyō, and prefers to make use of these abbreviated forms before all verbs whatsoever. The same usage is found in the more or less artificial Colloquial which sometimes makes its way into print.—Foreigners are apt to say *Ano yama ga takai de gozaimasū*, etc. The use of such expressions, though not absolutely forbidden, should be avoided. If addressing an inferior, say *Ano yama ga takai*. If addressing an equal or superior, say *Ano yama ga takō gozaimasū*.

- ¶ 183. It will be noticed that all the inflections of adjectives are added to a stem which terminates in one of the vowels

a, i, o, u. This stem is occasionally employed as an independent word. Thus *Aka, Kuro, Shiro*, "Brownie," "Blackie," and "Whitie," serve as names for dogs. The phrase *naga no toshi tsūki* means "long months and years" (lit. "years and months"). But by far the commonest use of the stem is to form compound words, thus :

aka-gane, "copper;" from *akai*, "red," and *kane*, "metal."

hoso-nagai, "slender;" from *hosoi*, "narrow," and *nagai*, "long."

kurushi-magire, "wildness caused by pain;" from *kurushii*, "painful," and *magireru*, "to be confused."

shiro-kane, "silver;" from *shiroi*, "white," and *kane*, "metal."

yasu-domari, "a cheap lodging;" from *yasui* "cheap," and *tomaru*, "to stay."

yo-sugiru, "to be too good;" from *yoi*, "good," and *sugiru*, "to exceed."

N. B. There is a slight difference of signification, or at least of intention, between such expressions as *takai yama*, "a high mountain," and *taka-yama*, "a high-mountain," similar to that which we feel in English between "high land" and "the Highlands," or "a black bird" and "a blackbird." The compound form is more idiomatic, it tends to assume a specific meaning irrespective of the original signification of its constituent parts (e. g. *fūta-go*, "twins," from *futa*, "two," and *ko*, "child"), and it is that preferred in proper names. Thus there are several places called *Takayama*, but none called *Takai yama*.

¶ 184. From the foregoing remarks, we may proceed to construct a table of the primary inflections of adjectives, as used in ordinary conversation. We take as specimens the adjectives *takai*, "high;" *yoroshii*, "good;" *shiroi*,

“white;” and *samui*, “cold;” i.e., one for each of the four vowels *a*, *i*, *o*, *u*, with which Japanese adjective stems terminate :

	“High.”	“Good.”	“White.”	“Cold.”
Stem	<i>taka</i>	<i>yoroshi</i>	<i>shiro</i>	<i>samu</i>
Attribut. } Predic. }	<i>takai</i>	<i>yoroshii</i>	<i>shiroi</i>	<i>samui</i>
Adverbial or } Indefinite }	<i>takaku</i>	<i>yoroshiku</i>	<i>shiroku</i>	<i>samuku</i>
Predic. with } verb “to be” } expressed }	<i>takō</i>	<i>yoroshiū</i>	<i>shirō</i>	<i>samū</i>

¶ 185. The following are a few examples of the use of the primary inflections of adjectives :

O hayō gozaimasū. “Good morning.”
Honourably early (it) is.

Yoi o tenki de gozaimasū. } “It is fine weather.”
Good honourable weather (it) is.

Zōsa ga nai. } “There is no difficulty.”
Difficulty (nom.) is-not. (Gozaimasen would be more polite than *nai*.)

Yakamashii! shabetcha ikenai. } “Don’t chatter and make such a row!”
(You) are-noisy! as-for-chattering, it-is-no-go.

Yoku wakarimasen. } “I don’t quite understand.”
Well understand-not.

Warui no da. } “It is a bad one.”
Bad one is. (For *no* see ¶ 112.)

Tsui ni naku narimashita. } “He is dead at last.”
Finally non-existent has-become.

Kanjō wo hayaku dōka { “Please bring the
Bill (accus.) **quickly please** bill quickly.”
(kudasai). (Said to a hotel-keeper.)
(condescend).

Ano wakai kirei na hito. { “That handsome
That young pretty person. young fellow.”

Shina mo yoi shi, nedan mo yasui. { “It is both good
Article also (is) good, price also (is) cheap. and cheap.”

Takai to yasui to wa, { “The cheap ones
Dear and cheap and as-for, do not wear so well
tamochi-kata ga chigau. as the dear ones.”
durability (nom.) differs.

Ai-niku no ame. { “A rainy day coming just when
Meet-odious of rain. it is not wanted.”

N. B. Observe the stem-form *niku* with *no* suffixed, here used exceptionally for the attributive form *nikui*. The nick-name *Arigata no Kichibei* in one of the stories in the Practical Part is a similar case.

SECONDARY INFLECTIONS.

¶ 186. Besides the primary inflections of adjectives, as set forth above, there is a series of secondary inflections which are employed to indicate tense and mood. Most of these secondary inflections are obtained by agglutinating parts of the verb *aru*, “to be,” to the adverbial or indefinite form in *ku*, euphony producing certain slight changes, as will be seen by comparing the following table with the paradigm of verbs of the first conjugation, to which *aru* belongs. The use of the various moods and tenses will be found explained in ¶ 273 *et seq.* We have omitted from the table such imperative forms as *yoroshikare*, “be good!” and *warukare*, “be bad!” They rarely if ever occur in practice, save in a few such idiomatic phrases as *osokare hayakare*, “sooner or later.”

¶ 187. TABLE OF THE SECONDARY OR TENSE AND MOOD INFLECTIONS OF ADJECTIVES.

CERTAIN PRESENT OR FUTURE	} <i>yoroshii</i> ,	<i>warui</i> ,	is or will be bad.
PROBABLE PRESENT OR FUTURE	} <i>yoroshikarō</i> ,	<i>warukarō</i> ,	{ probably is or will be bad.
CERTAIN PAST	<i>yoroshikatta</i> ,	<i>warukatta</i> ,	was bad.
PROBABLE PAST	<i>yoroshikattarō</i> ,	<i>warukattarō</i> ,	was probably bad.
FREQUENTATIVE	<i>yoroshikattari</i> ,	<i>warukattari</i> ,	{ being sometimes bad.
CONDITIONAL	<i>yoroshikereba</i> ,	<i>warukereba</i> ,	if (it) is bad.
PAST CONDITIONAL	<i>yoroshikattara(ba)</i> ,	<i>warukattara(ba)</i> ,	if (it) had been bad.
CONCESSIVE	<i>yoroshikeredo(mo)</i> ,	<i>warukeredo(mo)</i> ,	though (it) is bad.
GERUND	<i>yoroshikūte</i> ,	<i>warukūte</i> ,	being bad.
DO. EMPHASISED	<i>yoroshikūcha</i> ,	<i>warukūcha</i> ,	" "

N. B. It is more polite, especially for the first four tenses, to use the form with long *ō* or *ū* and the verb *gozaimashū*, "to be," as explained in pp. 117 and 121, thus:

CERTAIN PRESENT OR FUTURE	} <i>yoroshii gozaimashū</i> .	<i>warū gozaimashū</i> .
PROBABLE PRESENT OR FUTURE	} <i>yoroshikarō gozaimashō</i> .	<i>warū gozaimashō</i> .
CERTAIN PAST	<i>yoroshii gozaimashita</i> .	<i>warū gozaimashita</i> .
PROBABLE PAST	<i>yoroshikattarō gozaimashitarō</i> .	<i>warū gozaimashitarō</i> .

* Many in Tōkyō say *yoroshikutte*, *warukutte*, with an emphasis on the *ku*, and similarly in other cases.

¶ 188. One of the most useful adjectives is what is called "the negative adjective *nai*." Its proper meaning is "absent" but it commonly replaces the negative

conjugation of the verb *aru*, "to be," and also sometimes corresponds to our preposition "without." Its inflections are as follows:

Primary.	{	Attributive	<i>nai.</i>	
	{	Predicative	<i>nai</i> , rarely <i>nashi.</i>	
	{	Adverbial	<i>naku.</i>	
N. B. The contracted form <i>nō</i> is not in common use.				
Secondary.	{	Certain Present or Future	<i>nai</i> ,	{ is not or will not be.
	{	Probable Present or Future	<i>nakarō</i> ,	{ probably is not or will not be.
	{	Certain Past	<i>nakatta</i> ,	was not.
	{	Probable Past	<i>nakattarō</i> ,	probably was not.
And so on, through all the forms given in the paradigm of adjectives on p. 125.				

¶ 189. *Nai*, added to the adverbial form of adjectives serves to form their negative conjugation, thus:

Certain Present or Future	{ <i>yoroshiku nai</i> ,	{ is or will not be good.
Probable Present or Future	{ <i>yoroshiku na-</i> <i>karō</i> ,	{ probably is not or will not be good.
Certain Past	{ <i>yoroshiku na-</i> <i>katta</i> ,	{ was not good.
Probable Past	{ <i>yoroshiku na-</i> <i>kattarō</i> ,	{ probably was not good.

And so on through the other moods and tenses.

N. B. In polite parlance this negative conjugation in *nai* is mostly replaced by one with the verb *gozaimasen*, "not to be," thus:

Certain Present or Future	{ <i>yoroshiū gozai-</i> <i>masen</i> ,	{ is or will not be good.
Probable Present or Future	{ <i>yoroshiū gozai-</i> <i>masūmai</i> ,	{ probably is not or will not be good.

And so on through the other moods and tenses.

Nai itself is not susceptible of the negative conjugation. There is no such expression as *naku nai*, "not non-existent."

¶ 190. EXAMPLES OF THE TENSE AND MOOD

INFLECTIONS OF ADJECTIVES.

Kō suru to yokatta ga ... { "I ought to have
Thus do if, cas-good although. done it in this way."
 (Conf. ¶ 287.)

Aa! kowakatta! { "Oh! what a fright
Ah! was-afraid. I have had!"

Are ga yokarō { "I think that that
"That(nom.)will-probably-be-good" one will probably do."
to omoimasū.
that (I) think.

Saku-ban, inu ga hoete, { "I couldn't sleep
Last-night, dogs (nom) barking. last night, on account
sōzōshikute neraremasen deshita. of the noise the dogs
being-noisy could-not-sleep (it)was. made barking."

Kono hen wa, hai { "It is quite tire-
This neighbourhood as-for, flies some, the number of
ga ōkūte, urusō gozaimasu. flies in this neigh-
(nom.)being-many, tiresome is. bourhood."

Go tsugō ga o { "Please don't do
August concurrence(nom.)honourably
warukereba, o yoshi it, if it is inconve-
if-is-bad, honourably cease nient to you."
nasaimashī.
condescend.

Kono goro no tenki wa, { "The weather
This period 's weather as-for, is so changeable
yokattari warukat- just now, that
being-sometimes-good being-sometimes- one can't rely
tari shite, ate ni narimasen. upon it."
bad doing, reliance to becomes-not.

Tonto mo muzukashiku nai. { "It is not in the
Trifle even difficult is-not. least difficult."

Muzukashiku nakereba, yatte { “If it is not dif-
Difficult if-is-not, sending ficult, I will try my
mimashō. (Conf. ¶ 296.) { hand at it.”
will-see.

Nakūcha naranai mono. { “A thing one can-
As-for-not-being, becomes-not thing. { not do without.”

Tenka ni nai bijin. { “The greatest
Empire in not-existent belle. { beauty in the land.”
 { (More lit. “A belle with
 { whom there is none to
 { compare beneath [ka]the
 { sky [ten].”)

COMPOUND AND DERIVATIVE ADJECTIVES.

¶ 191. Compound adjectives are numerous, and offer no difficulty. They sometimes consist of two adjectives, more frequently of a noun or verb followed by an adjective, thus:

usu-akai, “light red,” “pink;” from *usui*, “thin,”
 “light-coloured,” and *akai*, “red.”

usu-gurai, “dusk,” “almost dark;” from *usui*, “light-
 coloured,” and *kurai*, “dark.”

kokoro-yasui, “intimate;” from *kokoro*, “heart,” and
yasui, “easy.”

yondokoro-nai, “unavoidable;” from *yoru*, “to rely,”
tokoro, “place,” and *nai*, the negative adjective.

kiki-gurushii, “ugly (to hear);” from *kiku*, “to hear,”
 and *kurushii*, “painful.”

mi-gurushii, “ugly (to look at);” from *miru*, “to see,”
 and *kurushii*, “painful.”

wakari-nikui, “difficult (to understand);” from *wakaru*,
 “to understand,” and *nikui*, “odious.”

wakari-yasui, “easy (to understand);” from *wakaru*,
 “to understand,” and *yasui*, “easy.”

¶ 192. There are various classes of derivative adjectives. Of these the chief are :—

I. Those in *beki*, corresponding to our phrases with “must” or “should,” or to our adjectives in “.....ble,” and already noticed on p. 119 as being only used attributively. It is to verbs that *beki* is suffixed,—in the first conjugation to the present tense, as *aru-beki*, “should be,” “necessary;” in the second and third conjugations to the indefinite form, as *tabe-beki*, “eatable;” *deki-beki*, “possible;” not *taberu-beki*, *dekiru-beki*. In the Written Language, *beki* is suffixed to what is termed the “conclusive form” of the present tense of the second and third conjugations, i.e., a short form ending in *u* without a following *ru*, thus: *tabu-beki*, (*i*)*deku-beki*; and this use may still sometimes be heard in the Colloquial. A like rule obtains in the case of the irregular verbs *kuru* and *suru*, which always make *ku-beki* and *su-beki*. The verb *miru* is peculiar, making either *miru-beki* or *mi-beki*.

Su-beki koto. “A thing to be done.”

Do-must thing.

Shinzu-beki koto “A credible thing.”

Believe-must thing.

<i>Kono hen ni miru- This neighbourhood in. see- beki tokoro ga gozaimasen ka? should places (nom.) are-not ?</i>	}	“Are there no places worth looking at in this neighbourhood?”
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<i>Omae no kamau-beki koto You of meddle-should thing de nai. (Familiar.) is-not.</i>	}	“It is none of your business.”
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<i>Kore wa mukō ye yaru- This as-for, opposite to send- beki mono desū. must thing is.</i>	}	“This is a thing which must be sent there.”
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N. B. Observe how the English passive idioms are replaced by active idioms in Japanese, in accordance with the general tendency of the language, commented on in ¶ 81—82, ¶ 427, and ¶ 439.

¶ 193. II. The so-called “desiderative adjectives” in *tai*, as *tabetai*, “desirous of eating,” “hungry;” *ikitai*, “desirous of going.” These will be treated of when we come to speak of the verb, ¶ 242 and ¶ 285.

¶ 194. III. A noticeable class of derivative adjectives is formed by agglutinating to nouns the termination *rashii*, which corresponds to the English terminations “ish” and “ly,” and occasionally to some such phrase as “said to be,” or “I think,” thus:

<i>baka-rashii</i> ,	“foolish;”	from <i>baka</i> ,	“a fool.”
<i>kodomo-rashii</i> ,	“childish;”	from <i>kodomo</i> ,	“children.”
<i>otoko-rashii</i> ,	“manly;”	from <i>otoko</i> ,	“a man.”
<i>jōzu-rashii</i> ,	{ “said to be skilful;” }	from <i>jōzu</i> ,	“skilful.”
<i>konnichi-rashii</i> ,	{ “to-day, I think;” }	from <i>konnichi</i> ,	“to-day.”

A much smaller class is obtained by reduplicating an adjective stem, and agglutinating the suffix *shii*, thus: *ara-arashii*, “rude and rough;” *tō-dōshii*, “lengthy;” *uto-utoshii*, “cold” (metaph.), “estranged.”

¶ 195. It may be well to notice, in connection with these classes of derivative adjectives, a class of verbs derived from adjectives by suffixing *garu* to the stem, thus:

ikitagaru, “to want to go;” from *ikitai*, “wanting to go,”—itself the desiderative adjective of *iku*, “to go.”

kowagaru, “to think fearful;” i.e., “to be frightened,” from *kowai*, “fearful.”

mezurashigaru, "to think strange;" from *mezurashii*, "strange."

N. B. *Garu* occasionally serves to verbalise nouns, thus: *zannen-garu*, "to regret," from *zannen*, "regret."

The original meaning and derivation of the termination *garu* is not clear. Some have derived it from *ku*, the termination of the indefinite or adverbial form of adjectives, and *aru*, "to be." But against this is to be set the consideration that the verbs of this class almost always lean rather towards the signification of "to think" or "to feel," than towards that of "to be." The termination *tagaru* often means "to be apt to....." rather than "to want to"

Verbs in *garu* are, like verbs in general, susceptible of the passive and causative forms; thus:

Mezurashigarareru, "to be thought strange," "to be lionised."

Urayamashigarareru, "to be regarded with envy," from *urayamashigaru*, "to regard with envy;" itself derived from *urayamashii*, "enviable."

Ureshigaraseru, "to cause to feel joyful," i.e., "to make happy;" from *ureshigaru*, "to feel joyful," itself derived from *ureshii*, "joyful."

QUASI-ADJECTIVES.

¶ 196. There are large numbers of words in common use, such as *nama*, "raw;" *shizuka*, "quiet;" *yaseta*, "thin;" *koraerarenai*, "intolerable," which at first sight appear to be adjectives, and which must be translated into English by adjectives, but which are not true adjectives in Japanese, either as regards origin or grammatical treatment. Some of them are nouns, some are verbs, some are phrases formed from various parts of speech.

They may be best understood by being classed under the following five headings:—

¶ 197. I. Nouns followed by *no*; as *Amerika no*, “of America,” i.e., “American.” Such are:

gwaikoku, “foreign countries;” *gwaikoku no*, “foreign.”
kin, “gold;” *kin no*, “golden.”
konaida, “a short while ago;” *konaida no*, “recent.”

II. Nouns followed by *na*,* a corruption of the Classical verb *naru*, “to be;” as *shōjiki na*, lit. “honesty being,” i.e., “honest.” Such are:

jōzu, “a good hand (at);” *jōzu na*, “skilful.”
kirei, “prettiness;” *kirei na*, “pretty.”
mendō, “a bother;” *mendō na*, “bothersome.”
muda, “uselessness;” *muda na*, “useless.”
rambō, “disorderly conduct;” *rambō na*, “disorderly.”
shizuka, “quiet” (subst.); *shizuka na*, “quiet” (adj.).

N. B. *No* mostly follows concrete nouns, *na* abstract nouns. Indeed the same noun will take *no* or *na* according as it is viewed from the concrete or the abstract point of view. For instance, *baka*

* It has been stated in ¶ 112 (p. 75) that the postposition *no* often assumes the meaning of the English word “one” or “ones,” used substantively. Thus from the adjective *nagai*, “long,” one can form the phrase *nagai no*, “a long one,” and similarly from such quasi-adjectives as *shōjiki* and *kirei* one can form the phrases *shōjiki na no*, “an honest one;” *kirei na no*, “a pretty one,” etc. So far there is no difficulty. Colloquial usage brings, however, to our notice another idiom with *na no* (often contracted to *na n'*), which it is difficult to explain in English except by the help of examples, and whose origin is completely obscure. Here are some examples:

Kore deshō ka?—*Aa! sore na n' desū.* { “Is this it?—Ah! yes; that is it.”

*Ano otoko wa, dōmo akip-
 poi.—Sō sa! Mezurashii koto* { “He is a very fickle fellow.—Yes in-
ga sūki na n' da kara. { deed, because he is always hankering
 after something new and striking.”

no hanashi means "a fool's story," "the sort of story a fool would tell," whereas *baka na hanashi* means "a foolish story." Very fine-drawn distinctions are sometimes produced in this way. Thus *marui kao no hito* means "a man with a round face," the concrete idea of "face" being here prominent. But *maru-gao na hito* means "a round-faced man," the abstract quality of round-facedness being uppermost in the speaker's mind. This particular phrase might be turned in yet a third way, viz., *kao no marui hito*, "a man round of face." Such idioms as this last are treated of in ¶ 202. In some few cases *no* and *na* may be used almost indiscriminately. Thus we may say *mugaku no hito* or *mugaku na hito* equally well. But *na* is more common in such cases.

¶ 198. To the class formed by means of *na* belongs a numerous body of words obtained by adding *sō*, "appearance," to the stem of adjectives proper or to the indefinite form of verbs, thus :

omoshiroi, "amusing;" *omoshirosō na*, "likely to be amusing," "amusing-looking."

ūmai, "nice to eat;" *ūmasō na*, "appetising."

furu, "to rain;" *furisō na*, "likely to rain."

kikoeru, "to be audible;" *kikoēsō na*, "audible, one would suppose."

Taiyō wa asa dete, maiban hikkomu no ga atarimae da to taitēi wa omotte imasu ga, —jitsu wa, asa taiyō ga deru no de wa nakūte, taiyō no deru no ga asa na no desū. { "Most people suppose it to be the natural order of things for the sun to rise in the morning and to retire in the evening. But the truth is not that the sun rises in the morning, but that the sun's rising is the morning."

Of the various authorities, both Japanese and foreign, whom the present writer has consulted on the subject of this idiom, some pronounce it to be "relative," others "relative, elliptical, and reflective (!)." Some say that the *na* and the *no* are both corruptions of *naru*, "to be;" some say that the phrase means nothing at all. Others again see in it a survival of the Classical particle *nan*, which serves slightly to emphasise the word to which it is suffixed. The present writer can arrive at no opinion. Perhaps some future student may be enabled to shed new light on the subject.

The forms *yosasō na*, “apparently good,” and *nasasō na*, “not likely to exist,” are derived irregularly from the adjectives *yoi*, “good,” and *nai*, “non-existent,” by the insertion of an epenthetic syllable *sa*. Compounds of *nai*, such as *tsumaranai*, “worth nothing,” “trifling,” may either follow *nai* in this its irregularity, or else be conformed to the rule affecting adjectives in general, thus: *tsumaranasasō na* or *tsumaranasō na*, “looking worth nothing,” “trifling-looking.”

- ¶ 199. Sometimes words of the above two classes may be compounded with the following noun, instead of being divided from it by *no* or *na*, for instance :

kara na (or *no*) *hako*, or *kara-bako*, “an empty box.”

kin no tokei, ,, *kin-dokei*, “a gold(en) watch.”

Sometimes, again, a word may be treated indifferently either as a true adjective or as a quasi-adjective of class II, for instance :

chiisai, or *chiisa na*, “small.”

ōkii, ,, *ōki na*, “big.”

yawarakai, ,, *yawaraka na*, “soft.”

- ¶ 200. The forms of classes I and II given above are the attributive forms. When the quasi-adjectives of classes I and II are used predicatively at the end of a clause, *no* or *na* is replaced by *de*, “being,” which thus corresponds to the termination *ku* of adjectives proper. When they are used predicatively at the end of a sentence, *no* or *na* is replaced by any tense of the verb “to be,” such as *da* (familiar), *desū* (polite), *de gozaimasū* (very polite). The word *de* in such contexts has been treated of at some length in ¶ 88, pp. 60—62, which the student should carefully read over.

¶ 201. The following examples will show the use of these various forms of the quasi-adjectives of classes I and II:—

- Igirisu no o kata.* “An English gentleman.”
England's honourable side.
- Gin no ga hoshiū gozai-*
Silver one of desirous am. } “I want a silver one,”
masū.
- Okashi na* } *h. nashi.* “A funny story.”
Okashii }
- Kekkō na o shina* } “It is a splendid thing.”
Splendid honourable article }
de gozaimasū. } (Said in thanking for a gift.)
(it) is. }
- Fūshigi na yume wo* } “I had a strange dream.”
Strange dream (accus.) }
mimashita. }
- Fūshigi da.* (Familiar.) } “It is strange.”
 „ *desū.* (Polite.) }
- Rikō na inu desū.* } “It is an intelligent dog.”
Clever dog is. }
- Konō inu wa, rikō desū.* } “This dog is intelligent.”
This dog as-for, clever is. }
- Ano hito wa, shōjiki* } “He is honest, and he
That person as-for, honest } works hard.”
de, yoku hatarakimasū. }
being, well works. }
- Amari somatsu de, shitsu-* { “It is quite rude of me
Too coarse being, rude } to offer you so trifling a
rei desū. } present.”
(it.) is. } (Said in depreciating a gift made by
 oneself.)
- Are hodo yonda no ni,* } “One would think he
That amount called whereas, } would hear, after being
kikoesō na mon(o) da. } called so often.”
likely-to-be-audible thing is. }

<p><i>Yosasō na</i> Apparently-good <i>deshita.</i> <i>was.</i></p>	<p><i>hito</i> person</p>	<p>} “He seemed a good fellow.”</p>
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¶ 202. III. Phrases composed of nouns (including indefinite verbal forms used as nouns) followed by *no*, “of,” and an adjective proper, as *genki¹ no² yoi³*, lit. good³ of² spirits¹, i.e., “spirited,” “lively.” Such are:
me¹ no² chikai³, “near³ of² eye¹,” i.e., “near-sighted.”
mimi no tōi, “far of ear,” ,, “hard of hearing.”
wakari no hayai, “quick of understanding,” i.e., “sharp-witted.”

¶ 203. Great numbers of quasi-adjectives belonging to Class III are formed by means of the words *yoi*, “good” (often corrupted by the Tōkyō people to *ii*), *warui*, “bad,” and *nai*, the negative adjective. Such are:

benri no yoi, “good of convenience,” i.e., “convenient.”
benri no warui, “bad of convenience,” ,, “inconvenient.”
shī-kata no nai, “no way to do,” ,, “unavoidable.”

Such quasi-adjectives in *nai* as that last instanced correspond to English adjectives with the prefix “un” or “in,” or with the suffix “less,” as; *tsumi no nai*, “innocent;” *kagiri no nai*, “boundless,” “unbounded.”

¶ 204. The above examples are all attributive in form. When the quasi-adjectives of this class III are used predicatively, *no* changes to *ga*; thus:

<i>Mimi ga tōi.</i>	“He is hard of hearing.”
<i>Shī-kata ga nai.</i>	“There is no help for it.”
<i>Ano ko wa, wakari ga hayai.</i>	} “That child is sharp.”

These examples are in the style used between intimates. It is always more polite to add the word *gozai-*

masū, except when addressing an inferior. Of course with *gozaimasū* the adjective changes the *i* form into that with the long final vowel (see pp. 117 and 121). Thus the preceding examples would, in more polite parlance, become :

Mimi ga tō gozaimasū.

Shi-kata ga gozaimasen (*nō gozaimasū* is not used).

Ano ko wa, wakari ga hayō gozaimasū.

¶ 205. IV. Various tenses of verbs; also phrases formed from such verbs, as :

<i>mieru</i> ,	“to appear;”	hence “visible.”
<i>fūtotta</i> ,	“has become fat;”	„ “fat.”
<i>dekinai</i> ,	{ “eventuates not;” “cannot;” }	„ “impossible.”
<i>yomeru</i> ,	“reads;” (intrans.)	„ “legible.”
<i>shireta</i> ,	“was knowable;”	„ “self-evident.”
<i>nakereba</i> ¹ <i>na-</i> <i>ranai</i> ² ,	{ “won’t-do ² if-it-is- not ¹ ;” }	„ “indispensa- ble.”
<i>tame</i> ¹ <i>ni</i> ² <i>na-</i> <i>ru</i> ³ ,	“becomes ³ to ² sake ¹ ;”	„ “beneficial.”
<i>ki</i> ¹ <i>ni</i> ² <i>iru</i> ³ ,	“enters ³ to ² spirit ¹ ;”	„ “agreeable.”
<i>ki ni iranai</i> ,	“enters-not to spirit;”	„ “distasteful.”
<i>ki</i> ¹ <i>no</i> ² <i>kiita</i> ³ ,	“heard ³ of ² spirit ¹ ;”	„ “quick-witted.”
<i>tsumi</i> ¹ <i>aru</i> ³ ,	<i>no</i> ² “is ³ of ² guilt ¹ ;”	„ “guilty.”
<i>curyo</i> ¹ <i>suru</i> ² ,	“does ² diffidence ¹ ;”	„ “diffident.”
<i>shikkari</i> ¹ <i>shi-</i> <i>ta</i> ² ,	“did ² firm ¹ ;”	„ “firm.”
<i>choito</i> ¹ <i>shita</i> ² ,	“did ² slightly ¹ ;”	„ “slight.”
<i>gaten</i> ¹ <i>ikan</i> ³ ,	<i>no</i> , { “goes-not ³ of ² com- prehension ¹ ;” }	„ “incomprehen- sible.”

¶ 206. The above are the attributive forms. Most of them serve also to express the predicative relation at the end

of a sentence. Observe, however, that *no* must then be replaced by *ga*, and the simple past tense in *ta* by the compound present tense in *te iru* (§ 294), thus :

<i>Ano ojisan wa,</i>	}	“That old gentleman is fat.”
That old-gentleman as-for		
<i>fūtotte iru.</i> fat is.		

<i>Ano jochū wa, ki</i>	}	“That maid-servant is quick-witted.”
That maid as-for, spirit		
<i>ga kiite iru.</i> (nom.) hearing is.		

Of course the simple verb may in all cases be replaced by the polite inflection in *masū*. It is almost always so replaced in predicative constructions, except when an inferior is addressed. Thus the above examples would become, in ordinary polite parlance :

Ano ojisan wa, fūtotte imasū (or orimasū).

Ano jochū wa, ki ga kiite imasū (or orimasū).

¶ 207. When used predicatively at the end, not of a sentence but of a *clause*, most of the words of this Class IV. turn into gerunds, thus : *miete, fūtotte, dekinakūte*, etc. But sometimes a periphrasis with *de* is used instead, as : *ki ni iranai de*.

¶ 208. Foreigners speaking a little Japanese constantly say *yoroshii no cha, shiroi no ūma, ōkii no neko*, etc., etc. But this is mere pidgin. It should be *yoroshii cha*, “good tea ;” *shiroi ūma*, “a white horse ;” *ōkii neko* or *ōki na neko*, “a large cat.” (*Yoroshii* and *shiroi* are always true adjectives, whereas we may either use *ōkii* as a true adjective, or *ōki na* as a quasi-adjective). The mistake arises partly from a confusion between *no* and *na*, partly from the fact that nouns followed by *no* often correspond to the adjectives of European languages, e.g. *Nihon¹ no² kotoba³*,

“the language³ of² Japan¹,” i.e., “the Japanese language;” *moto*¹ *no*² *tsumori*³, lit. “the intention³ of² origin¹,” i.e., “the original intention.” *No* is only used after adjectives in the sense of the indefinite pronoun “one” or “ones,” as already explained in ¶ 112, thus :

Dochi ga ii?—*Kuroi no*. { “Which are the best?—The
black ones.”

Okii no } *katte kimashita*. { “I have bought
Ōki na no } *having-bought have-come*. { some big ones.”
Big ones }

¶ 209. Do not confound such Chinese quasi-adjectives as *kirei*, “pretty;” *mumei*, “anonymous,” with real adjectives, simply because they happen to end in *i*. One cannot say *kirei onna*, “a pretty woman;” one must say *kirei na onna*. Similarly *mumei na katana*, “a sword without the maker’s name inscribed on it.”

¶ 210. V. The words *ko* forming diminutives and *ō* forming augmentatives, together with the honorific prefixes *o** “honourable;” *go*, “august;” *ki*, “exalted;” and *mi*, “honourable,” are quasi-adjectives, as in the following examples :

ko-bin, “a small bottle.”

ō-bin, “a large bottle.”

o tera, “an honourable Buddhist temple,” i.e., simply
“a Buddhist temple.”

go hon, “the august book,” i.e., “your book.”

ki-koku, “the exalted country, i.e., “your country.”

o mi ashi, lit. “august honourable feet,” i.e., generally
“your feet.”

O and *go* are also used adverbially, thus :

* Carefully distinguish long *ō*, “large,” from short *o*, “honourable.”

O¹ yasumi² nasai³, lit. "honourably¹ deign³ to rest,"
i.e., "good night."

Go yururi to, lit. "Augustly quietly that," i.e., "Take care of yourself on your journey."

A noticeable peculiarity of this fifth class of quasi-adjectives is that they only occur prefixed to other words. They cannot be used predicatively at the end of a clause or sentence. If, for instance, we want to predicate smallness of a thing, we cannot say that it is *ko*. We must use a totally distinct word, and say that it is *chiisai*. (For further details concerning the honorifics *o*, *go*, etc., see Chap. XI, ¶ 395 *et seq.*).

COMPARISON OF ADJECTIVES.

¶ 211. Comparison in Japanese is more often implicit than explicit. Thus, when referring to the relative height of Fusi-yama and Asama-yama, a Japanese will not say as we should, "Fusi-yama is the higher," but simply "Fusi-yama is high" (*Fuji ga takai*, or *Fuji no hō* ga takai*), that is, it is high as estimated from the standpoint of the other mountain mentioned. Similarly, when pricing various goods, a Japanese will not say "Which is the cheapest?" but simply "Which is cheap?" (*Dochira ga yasui?*) i.e., by implication, cheap compared with all the rest. Indeed even in English the so-called positive is not infrequently a comparative by implication. When, for instance, we talk of a lake as large, what do we mean but

* *Hō* means literally "side," hence "one," "ones," as: *Kono hō ga katai*, "This one is hard." In phrases like that in the text, it has no English equivalent. Similarly in such contexts,—and they are of frequent recurrence,—as *toshi no wakai hō*, "The younger of the two."

that it is larger than most other lakes in the country or in the world? When we say that such and such a man is old, what interpretation can be put on our words, except that the man in question is older than the majority of people? This is a consideration which will hardly occur to such as are familiar with European languages only; but it is one well worth pondering for a moment, as a curious, though simple, instance of the different channels in which Eastern and Western thought runs. The only disagreement between English and Japanese usage is that the Japanese employ these "comparatives and superlatives by implication," in nine cases out of ten, whereas with us they are somewhat exceptional.

¶ 212. Comparison may, however, be rendered explicit by using the postposition *yori*, "than," properly "from," as:

Asama yori, Fuji ga takai, or (more frequently) *Asama yori, Fuji no hō ga takai*, i.e., "(Viewed) from (the standpoint of) Asama-yama, Fusiyama is high."

<p><i>Umibe de sodatta hito wa,</i> <i>Sea-shore at grew-up people as-for,</i> <i>rikugun yori kaigun no heishi ni</i> <i>army than, navy 's troops to</i> <i>tekishimasū.</i> <i>suit.</i></p>	}	<p>"A coasting population makes better sailors than it does soldiers."</p>
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<p><i>Muda na hanashi wo suru yori</i> <i>Useless talk (accus.) do thou</i> <i>wa, damatte iru hō ga</i> <i>as-for, silent being side (nom.)</i> <i>ii to omoimasū.</i> <i>(is) good that (I) think.</i></p>	}	<p>"I consider silence better than useless chatter."</p>
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At bottom, the idiom is the same as that explained in page 140, only more circumstantial. In negative phrases *yori* is replaced by *hodo*, which means "quantity," "amount," "about," e.g.

Asama wa, Fuji hodo takaku nai, lit. "As for Asama, (it is) not Fuji(s) amount high," i.e., "Asama-yama is less high than Fusiyama."

- ¶ 213. The idea of the superlative may be rendered explicit by the use of the word *ichi-ban*, "number one," "first," thus:

<p><i>Sore wa, ichi-ban</i> That as-for, one-number <i>omoshirō gozaimashō.</i> amusing will-probably-be.</p>	}	<p>"That will probably be number one amusing," i.e., "That will no doubt be the most amusing of all."</p>
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<p><i>Fuji wo miru ni wa,</i> Fusiyama(accus.) see for, <i>Otome-tōge ga</i> "Maiden pass" (nom.) <i>ichi-ban yoroshiū</i> one-number good <i>gozaimasū.</i> is.</p>	}	<p>"The Otome-tōge pass is the best place to see Fusiyama from."</p>
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<p><i>Ichiban kisha.</i> One-number train.</p>	}	<p>"The first train in the morning."</p>
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There are various other periphrases employed for the same purpose. Specially noticeable is one with the word *uchi*, "inside," "in," or its Chinese equivalent *chū* (*ni*gori'ed to *jū*; conf. p. 20); thus:

<p><i>Sono uchi no yosasō</i> That inside's apparently-good <i>na mono.</i> being thing.</p>	}	<p>"Whichever may seem to be the best of the lot."</p>
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<p><i>Nihon-jū no yūshi.</i> Japan-inside's brave.</p>	}	<p>"The bravest man in Japan."</p>
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- ¶ 214. After all, the chief thing the student should bear in mind with regard to the Japanese equivalents for our comparative and superlative, is *not to have recourse to*

them, but to accustom himself from the beginning to use the simple positive instead, which alone is idiomatic in nine cases out of ten.

- ¶ 215. "Still" with the comparative is rendered by one of the adverbs *motto* or *nao*; thus:

<p><i>Motto chōjō made noborimashō.</i> More summit till will-probably-ascend.</p> <p><i>Kono hō wa nao yoroshiū</i> This one as-for, still good <i>gozainasū.</i> <i>is.</i></p>	}	<p>"We will go on still further, up to the very top."</p> <p>"This is a still better one."</p>
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- ¶ 216. "The," with the comparative repeated, is rendered by *hodo*, lit. "amount," thus:

<p><i>Mireba, miru hodo rippa</i> As-I-look, look amount, splendid <i>desū.</i> <i>(it) is.</i></p> <p><i>Takai tokoro hodo, kaze wo</i> High place amount, wind (accus.) <i>atemasū.</i> applies.</p>	}	<p>"The longer I look at it, the more splendid it appears."</p> <p>"The higher the situation, the windier it is."</p>
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- ¶ 217. "Very" is expressed by such words as *hanahada*, *itatte*, *taisō (ni)*, *takūsan*. The word *taihen (ni)* resembles the "awfully" of English Colloquial parlance, and is in perpetual requisition. The following are a few examples:

Taisō ni kirei. "Very pretty."

Taihen ni omoshirō gozai-
mashita. } "It was awfully jolly."

Itatte muzukashii mon(o) } "It is an extremely dif-
da. (Or, more politely, *desū.*) } ficult thing."

<p><i>Hanahada o kinodokū</i> Very honourable sorrow <i>sama (de gozainasū).</i> Mr. (it is).</p>	}	<p>"I am extremely sorry." (More lit. "It is honour- able sorrow to Mr. you.")</p>
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¶ 218 Another phrase corresponding to our Colloquial “awfully” is the gerund of the adjective or verb, followed by the words *shi-yō ga nai* or *shī-kata ga nai*, which signify literally “there is nothing to be done,” “there is no help for it,” thus :

Atsūkute shi-yō ga nai. “It is awfully hot.”

Kūtabirete shi-yō ga nai. { “I am awfully tired,” or “I am so tired, I don’t know what to do.”

Taikutsu de shi-yō ga nai. “I am awfully wearied.”

N. B. Observe *de* in this last instance, where it replaces the gerund because *taikutsu* is not an adjective, but in reality a noun here used as a quasi-adjective.

The following expressions may serve to exemplify a kindred idiom answering to our “so” or “too :”

Kurakūte mienai. { “It is so dark, I can’t see;”
or “It is too dark to see.”

Tōkūte arukemasen de-shīta. { “It was so far, we couldn’t walk there;” or “It was too far to walk to.”

Ano hito wa, baka de,
That person as-for, fool being,
tsūkai-michi ga nai.
employ-way (nom.) isn’t. } “He is such a fool, that it is impossible to make any use of him.”

¶ 219. “Not very” is expressed by *amari*, “excess,” “too,” or *yokei (ni)* “superfluity,” with a negative verb, thus :

Amari omoshiroku nai. (Familiar.) } “It is not very
Amari omoshiroku gozaimasen. (Polite.) } amusing.”

Yokei gozaimasen. { “There are not very many;”
or “There is not very much.”

Yokei ni mōkarimasen. } “There is not much money
Superfluously gains-not. } made.”

CHAPTER VIII.

The Verb.

GENERAL CONSIDERATIONS.

¶ 220. The nature and functions of the Japanese verb differ considerably from those of the verbs of European languages. Conformably with the absence of number in the noun and of true personal pronouns, the Japanese verb entirely disregards all considerations of person and of number. "I am," "thou art," "he is," "she is," "it is," "we are," "you are," "they are," are all expressed by the same word *da* (familiar) or *desū* (polite). Similarly all the persons of the past tense ("I was," "thou wast," etc.) are expressed by the same word *datta* or *deshita*; all the persons of the probable present or future ("I probably am or probably shall be," "thou probably art or probably wilt be," etc.) by the same word *darō* or *deshō*. The present and past indicative can be used as adjectives (see ¶ 81 and ¶ 205), and even as nouns (see ¶ 45). Many of the moods are different from anything that exists in Europe. There are negative, potential, and causative conjugations etc., etc. In fact, the whole verbal conception has been worked out in an alien manner.

¶ 221. Most of the Japanese verbal forms occurring in actual practice consist of four elements, viz., the root, the stem, the inflection or "base," and the agglutinated suffix

or suffixes. Take, for instance, the word *komarimashita*, which is so often heard in conversation, and which signifies “(I) was in trouble,” “was at a loss,” “didn’t know what to do.” The root is *kom*, which we meet with in the small group of related verbs *komu*, “to stuff into,” “to crowd into,” “to inclose,” “to confine;”¹ *komeru*, synonymous or nearly so with *komu*; *komoru*, an intransitive verb signifying “to be in a state of confinement,” “to be shut up.” From the root *kom* is formed the stem *komar* by the agglutination of *ar(u)*, “to be.” To this is added the unexplained suffix *i*, which gives the “indefinite form” of the verb, a sort of participle or gerund (see ¶ 278—281 and ¶ 422—426), which can also be used as a “base” or foundation form, to which certain suffixes are agglutinated.* In this case the agglutinated suffixes are *mashi*, which originally signified “to be,” and *ta*, the index of the past tense, itself shown, by reference to the Classical form of the language, to be a corruption of the gerundial suffix *te* and of *aru*, “to be.” The single word

* It seems almost incredible that serious grammarians should ever have thought of applying the name of “root” to the indefinite form of the verb, which is as much an inflection of the stem (probably an ultimate analysis would prove the inflection to be an agglutinated form obtained from the stem) as any other. There is no more reason for calling *komari* a “root,” than *komaru* or *komarc*. But the unfortunate precedent set by the Rev. S. R. Brown, and followed by Dr. Hepburn in his otherwise useful dictionary, has been constantly adhered to by writers who have not taken the trouble to think out the subject for themselves. Hence we are treated to such sesquipedalian “roots” as *araserare* (really the indefinite form of the potential of the causative conjugation of *aru*, “to be”), and we are told that such is the form from which all the other principal parts of the verb are derived! It would be about as reasonable to call “disregarding” the root of the verb “to disregard,” and to say that “disregardest,” “disregardeth,” etc., are derived from it.

komarimashita therefore contains the verb "to be" three times over.

¶ 222. Again take *samasanai*, "(I) do not cool" (transitive). The root is *sam* or *sab*, which we find in *sameru*, "to cool" (intransitive), "to fade," "to wake;" in *samui*, "cold;" and in *samushii* or *sabishii*, "lonesome." The stem is *samas*, formed from the root *sam* and the verb *suru*, "to do," the second *a* apparently owing its existence to the "attraction" of the first (see ¶ 3). The third *a* is the inflection constituting the "negative base" *samasa*, to which is agglutinated the negative adjective *nai*, "non-existent," in order to form the certain present tense of the negative conjugation. In some cases, for instance in *sameru*, "to cool" (intransitive), the stem (*sam*) is not a lengthened form of the root, but simply the root itself. In others again there is no agglutinated suffix, the base itself being used as an independent word. Of this the imperative of verbs of the first conjugation offers a good example.

¶ 223. Japanese roots form an obscure subject, and one into which it is not necessary for the beginner to plunge, as it has scarcely any practical utility. For practical purposes the stem (whether identical with the root, or a lengthened form of the root) may be accepted as an ultimate fact,—not indeed as a complete word, but as the unit to which the bases are attached. The stem itself should, theoretically speaking, always remain absolutely invariable. But we shall see later on how phonetic decay has caused all verbs of the first conjugation to depart from this standard in the modern Colloquial speech.

¶ 224. The "bases" are formed from the stem by the addition of one or more letters, whose origin is too obscure to discuss here. The bases are four in number, and all

the other conjugational forms are obtained by agglutinating certain suffixes to them. Their names are the Certain Present, the Indefinite Form, the Conditional Base, and the Negative Base.* The Negative Base is never used as an independent word. The Conditional Base is, in the first conjugation, identical with the imperative. In the other conjugations it is not used as an independent word. The bases are not always formed in the same manner, nor are the suffixes always attached to them in quite the same manner. Hence the distribution of verbs into three conjugations.

N. B. In the Written Language there are four; but in the Colloquial the third and fourth coalesce.

¶ 225. EXAMPLES OF THE BASES IN THE THREE REGULAR CONJUGATIONS OF VERBS.

(The stem is italicised.)

	1st. Conj.		2nd. Conj.		3rd. Conj.	
	<i>to sell</i>	<i>to put</i>	<i>to sleep</i>	<i>to eat</i>	<i>to fall</i>	<i>to see</i>
Certain Present } <i>uru</i> <i>oku</i>	<i>neru</i>	<i>taberu</i>	<i>ochiru</i>	<i>miru</i>		
Indefinite } <i>uri</i> <i>oki</i>	<i>ne</i>	<i>tabe</i>	<i>ochi</i>	<i>mi</i>		
Negative Base } <i>ura</i> <i>oka</i>	<i>ne</i>	<i>tabe</i>	<i>ochi</i>	<i>mi</i>		
Condit. Base } <i>ure</i> <i>oke</i>	<i>neru</i>	<i>tabere</i>	<i>ochire</i>	<i>mire</i>		

N. B. Observe how the letter *r* never enters into the formation of the bases of verbs of the 1st. conjugation, but always enters into the formation of those of the 2nd. and 3rd. conjugations. Of course *r* may appear in the stem of any verb, as it does in that of *uru*, "to sell," 1st. conj.

* For the Certain Present, see ¶ 273 and 240; for the Indefinite Form, see ¶ 278 and 241; for the Conditional Base, see ¶ 252; and for the Negative Base, see ¶ 256.

† The stem, indeed the root, is really *ot*, as in the active verb *otosu*, "to drop" (1st. Conj.). But the consonant *t* changes euphonicly to *ch* before the vowel *i* (see p. 24).

¶ 226. Before proceeding to the more important matter of verbal paradigms, we may just mention in passing that, when *naming* Japanese verbs, it is usual to mention the present tense as in Greek, not the infinitive as in English, Latin, and most other European languages. Thus *uru*, "to sell;" *yorokobu*, "to be glad;" *neru*, "to sleep;" *koshiraeu*, "to prepare;" *ochiru*, "to fall;" *kiru*, "to wear." But *uru* has not the infinitive *signification* of "to sell;" at least it has not generally or properly that signification. It means "I (*or* you, they, etc.) sell." Similarly in the case of all other verbs. The Japanese language has no form exactly answering in signification to our infinitive. The usual make-shift for an infinitive will be found mentioned in ¶ 277.

¶ 227. The following paradigms of the three regular conjugations and of the three most important irregular verbs, viz. *kuru*, "to come;" *suru*, "to do;" and *masũ*, for which English has no equivalent, will serve to show how the various Japanese moods and tenses are formed by agglutinating suffixes to the bases. The memory will be assisted by noticing that almost all the tenses of the Positive Voice are obtained from the Indefinite Form and the Conditional Base, while those of the Negative Voice are obtained from the Negative Base and the Certain Present. Note further that the only difference between the second and third conjugations is the vowel *e* which characterises the former, and the vowel *i* which characterises the latter. This fact has caused some European grammarians to class them together as a single conjugation (the second). They are thus classed in Mr. Aston's Grammar, and in Messrs. Satow and Ishibashi's excellent "Dictionary of the Spoken Language."

FIRST CONJUGATION.

OKU, "to PUT" (stem *ok*).

POSITIVE VOICE.

1.* Certain Present or Future	<i>oku</i>	I put, I shall put.
2.* Indefinite Form	<i>oki</i>	(used for all tenses)
Desiderative Adjective	<i>okitai</i>	I want to put.
Adjective of Probability	<i>okisō na</i>	likely to put.
Polite Certain Present or Future	<i>okimasāi</i>	I put, I shall put.
Gerund	<i>oite</i>	having put, putting.
do. Emphasised	<i>oicha</i>	" "
Certain Past	<i>oita</i>	I (have) put.
Probable Past	<i>oitarō</i>	I probably (have) put.
Conditional Past	<i>oitara(ba)†</i>	if I had put.
Concessive Past	<i>oitaredo(mo)†</i>	though I (have) put.
Frequentative Form	<i>oitari</i>	sometimes putting.
3.* Conditional Base	<i>oke</i>	put (thou)!
Imperative	<i>oke!</i>	if I put.
Conditional Present	<i>okeba</i>	though I put.
Concessive Present	<i>okedo(mo)†</i>	
4.* Negative Base	<i>oka</i>	
Probable Present or Future	<i>okō</i> (for <i>okau</i>)	I probably put, I shall probably put.

The *r* of the stem is dropped in these tenses in modern usage.

NEGATIVE VOICE.

(First Form.)

1.* Imperative	<i>oku-na!</i>	do not put!
Improbable Present or Future	<i>okumai</i>	{ I probably do not put, { I shall probably not put.
4.* Certain Present or Future	<i>okan(u)†</i>	I do not put, I shall not put.
Certain Past	<i>okananda</i>	I did not put.
Probable Past	<i>okanandarō</i>	I probably did not put.
Frequentative Form	<i>okanandari</i>	sometimes not putting.
Conditional Present	<i>okaneba</i>	if I do not put.
Conditional Past	<i>okanandara(ba)†</i>	if I had not put.
Concessive Present	<i>okanado(mo)†</i>	though I do not put.
Gerund	<i>okazu</i>	not having put, not putting.

NEGATIVE VOICE.

(Second Form.)

4.* Certain Present or Future	<i>okanai</i>	I do not put, I shall not put.
Certain Past	<i>okanakatta</i>	I did not put.
Probable Past	<i>okanakattarō</i>	I probably did not put.
Frequentative Form	<i>okanakattari</i>	sometimes not putting.
Improbable Present or Future*	<i>okanakarō</i>	{ I probably do not put, { I shall probably not put.
Conditional Present	<i>okanakereba</i>	if I do not put.
Conditional Past	<i>okanakattara(ba)†</i>	if I had not put.
Concessive Present	<i>okanakeredo(mo)†</i>	though I do not put.
Gerund	<i>okanakate, okanai de'</i>	not having put, not putting.
do. Emphasised	<i>okanakūcha</i>	" " " "

N. B. See ¶ 292 *et seq.* for the various compound tenses formed by means of auxiliary verbs. Specially important are *iru* and *oru*, "to be," which form continuative tenses like our "I am putting," "I was eating," etc.; see ¶ 294.

SECOND CONJUGATION.

TABERU, "to EAT" (stem *tab*).

¶ 229.

POSITIVE VOICE.		NEGATIVE VOICE.	
<i>taberu</i>		(First Form.)	
Certain Present or Future	I eat, I shall eat.	<i>taberu-na!</i>	do not eat!
Indefinite Form	<i>tabe</i> (used for all tenses)		
Desiderative Adjective	<i>tabetai</i>	Improbable Present or Future	{ I probably do not eat, I shall probably not eat.
Adjective of Probability	<i>tabesō na</i>	Certain Present or Future	{ I do not eat, I shall not eat.
Polite Certain Present or Future	<i>tabemasū</i>	N. B. The other tenses of this little-used First Form are all obtained from the Negative Base, as in the First Conjugation.	
Gerund	<i>tabete</i>		
do. Emphasised	<i>tabecha</i>		
Certain Past	<i>tabeta</i>	(Second Form.)	
Probable Past	<i>tabetarō</i>	Certain Present or Future	{ I do not eat, I shall not eat.
Conditional Past	<i>tabetara(ba)*</i>	Certain Past	<i>tabenakatta</i>
Concessive Past	<i>tabetaredo(mo)*</i>	Probable Past	<i>tabenakattarō</i>
Frequentative Form	<i>tabetari</i>	Frequentative Form	<i>tabenakattari</i>
Imperative	<i>tabero!</i>	Improbable Present or Future	{ I probably do not eat, I shall not eat.
Conditional Base	<i>tabere</i>	Conditional Present	<i>tabenakereba</i>
Conditional Present	<i>tabereba</i>	Conditional Past	<i>tabenakattara(ba)*</i>
Concessive Present	<i>taberedomo(mo)*</i>	Concessive Present	<i>tabenakeredomo(mo)*</i>
Negative Base	<i>tabe</i>	Gerund	{ <i>tabenakūte</i> <i>tabenai de</i>
Probable Present or Future	<i>tabeyō</i>	do. Emphasised	<i>tabenakūcha</i>
	{ I probably eat, I shall probably eat.		{ not having eaten, not eating. not having eaten, not eating.

POSITIVE VOICE.

1. Certain Present or Future	<i>ochiru</i>	I fall, I shall fall.
2. Indefinite Form	<i>ochi</i>	(used for all tenses)
Desiderative Adjective	<i>ochitai</i>	I want to fall.
Adjective of Probability	<i>ochisō na</i>	likely to fall.
Polite Certain Present or Future	<i>ochimasā</i>	I fall, I shall fall.
Gerund	<i>ochite</i>	having fallen, falling.
do. Emphasised	<i>ochicha</i>	" "
Certain Past	<i>ochita</i>	I fell.
Probable Past	<i>ochitarō</i>	I probably fell.
Conditional Past	<i>ochitara(ba)†</i>	if I had fallen.
Concessive Past	<i>ochitarado(mo)†</i>	though I fell.
Frequentative Form	<i>ochitari</i>	sometimes falling.
Imperative	<i>ochiro!</i>	fall (thou)!
3. Conditional Base	<i>ochire</i>	
Conditional Present	<i>ochircba</i>	if I fall.
Concessive Present	<i>ochircdo(mo)*</i>	though I fall.
4. Negative Base	<i>ochi</i>	
Probable Present or Future	<i>ochiyō</i>	{ I probably fall, I shall probably fall.

NEGATIVE VOICE.

1. Imperative	(First Form.) <i>ochiru-na!</i>	do not fall!
4. Improbable Present or Future	<i>ochimai</i>	{ I probably do not fall, I shall probably not fall.
Present Indicative	<i>ochin(ū)†</i>	{ I do not fall, I shall not fall.
<p><i>N. B.</i> The other tenses of this little-used First Form are all obtained from the Negative Base, as in the First Conjugation.</p>		
(Second Form.)		
4. Certain Present or Future	<i>ochinai</i>	{ I do not fall, I shall not fall.
Certain Past	<i>ochinakatta</i>	I did not fall.
Probable Past	<i>ochinakattarō</i>	I probably did not fall.
Frequentative Form	<i>ochinakattari</i>	sometimes not falling.
Improbable Present or Future	<i>ochinakarō</i>	{ I probably do not or shall not fall.
Conditional Present	<i>ochinakeraba</i>	if I do not fall.
Conditional Past	<i>ochinakattara(ba)</i>	if I had not fallen.
Concessive Present	<i>ochinakeredo(mo)</i>	though I do not fall.
Gerund	<i>ochinakūte</i>	{ not having fallen, not falling.
do. Emphasised	<i>ochinakūcha</i>	{ not having fallen, not falling.

* See p. 22 and p. 136.

† The letters within brackets may be dropped at will.

¶ 231. THE IRREGULAR VERB KURU, "to COME."

POSITIVE VOICE.

1. Certain Present or Future	<i>kuru</i>	I come, I shall come.
2. Indefinite Form	<i>ki</i>	(used for all tenses)
Desiderative Adjective	<i>kitai</i>	I want to come.
Adjective of Probability	<i>kisō na</i>	likely to come.
Polite Certain Present or Future	<i>kimasū</i>	I come, I shall come.
Gerund	<i>kitte</i>	having come, coming.
do. Emphasised	<i>kicha</i>	" "
Certain Past	<i>kita</i>	I came.
Probable Past	<i>kitarō</i>	I probably came.
Conditional Past	<i>kitara(ba)*</i>	if I had come.
Concessive Past	<i>kitaredo(mo)*</i>	though I came.
Frequentative Form	<i>kitari</i>	sometimes coming.
3. Conditional Base	<i>kure</i>	
Conditional Present	<i>kureba</i>	if I come.
Concessive Present	<i>kuredo(mo)*</i>	though I come.
4. Negative Base	<i>ko</i>	
Probable Present or Future	<i>koyō</i>	{ I probably come, I shall probably come.
Imperative	<i>koi!</i>	come (thou)!

NEGATIVE VOICE.

1. Imperative	(First Form.) <i>kuru-na!</i>	do not come!
2. Improbable Present or Future	<i>kimai</i>	{ I probably do not come, I shall probably not come.
4. Certain Present or Future	<i>kon(ū)</i>	{ I do not come, I shall not come.
N. B. The other tenses of this little-used First Form are all obtained from the Negative Base, as in the First Conjugation.		
4. Certain Present or Future	(Second Form.) <i>konai</i>	{ I do not come, I shall not come.
Past Indicative	<i>konakatta</i>	I did not come.
Probable Past	<i>konakattarō</i>	{ I probably did not come.
Frequentative Form	<i>konakattari</i>	sometimes not coming.
Improbable Present or Future	<i>konakarō</i>	{ I probably do not or shall not come.
Conditional Present	<i>konakereba</i>	if I do not come.
Conditional Past	<i>konakattara(ba)*</i>	if I had not come.
Concessive Present	<i>konakaredo(mo)*</i>	though I do not come.
Gerund	<i>konakūte</i>	{ not having come, not coming.
do. Emphasised	<i>konakūcha</i>	{ not having come, not coming.

* The letters within brackets may be dropped at will.

¶ 232. THE IRREGULAR VERB *SURU*, "to DO."

POSITIVE VOICE.

1. Certain Present or Future	<i>suru</i>	I do, I shall do.
2. Indefinite Form	<i>shi</i> (used for all tenses)	
Desiderative	<i>shītai</i>	I want to do.
Adjective	<i>shisō na</i>	likely to do.
Adjective of Probability	<i>shimasū</i>	I do, I shall do.
Polite Certain Present or Future	<i>shite</i>	having done, doing.
Gerund	<i>shīcha</i>	" "
do. Emphasised	<i>shīta</i>	I did.
Past Indicative	<i>shītarō</i>	I probably did.
Probable Past	<i>shītara(ba)*</i>	if I had done.
Conditional Past	<i>shītarado(mo)*</i>	though I did.
Concessive Past	<i>shītari</i>	sometimes doing.
Frequentative Form	<i>shiyō</i>	{ I probably do.
Probable Present or Future	<i>shiro!</i>	{ I shall probably do.
Imperative		do (thou)!
3. Conditional Base	<i>suru</i>	if I do.
Conditional Present	<i>suruba</i>	though I do.
Concessive Present	<i>surudo(mo)*</i>	though I do.
4. Negative Base	<i>se</i>	

NEGATIVE VOICE.

1. Imperative	<i>suru-na!</i>	do not do!
2. Improbable Present or Future	<i>shinai</i>	{ I shall probably not do.
4. Certain Present or Future	<i>sen(n)†</i>	{ I do not do, I shall not do.
<p><i>N. B.</i> The other tenses of this little-used First Form are all obtained from the Negative Base, as in the First Conjugation.</p>		
(Second Form.)		
1. Certain Present or Future	<i>shinai</i>	{ I do not do, I shall not do.
Certain Past	<i>shinakatta</i>	I did not do.
Probable Past	<i>shinakattarō</i>	I probably did not do.
Frequentative Form	<i>shinakattari</i>	sometimes not doing.
Improbable Present or Future	<i>shinakarō</i>	{ I probably do not or shall not do.
Conditional Present	<i>shinakereba</i>	if I do not do.
Conditional Past	<i>shinakattara(ba)*</i>	if I had not done.
Concessive Present	<i>shinakeredo(mo)*</i>	though I do not do.
Gerund	<i>shinakāte</i>	{ not having done, not doing.
do. Emphasised	<i>shinakācha</i>	{ not having done, not doing.

* The letters within brackets may be dropped at will.

THE IRREGULAR POLITE SUFFIX MASŪ.

¶ 233.

(Exemplified in the Conjugation of the Verb *Nasaimasū*, "to Deign to Do.")

POSITIVE VOICE.

1st. Base Certain Present or Future	<i>masū</i> <i>nasaimasū</i>	{ you deign to do, you will deign to do.
2nd. Base Gerund do. Emphasised Certain Past Probable Past Conditional Past Concessive Past Frequentative Form Imperative	<i>masū</i> <i>nasaimashite</i> <i>nasaimashicha</i> <i>nasaimashita</i> <i>nasaimashitarō</i> { <i>nasaimashita-</i> <i>ra(ba)*</i> <i>nasaimashita-</i> <i>redo(mo)</i> <i>nasaimashitari</i> <i>nasaimashi!</i>	{ having deigned to do, deigning to do. (ditto.) you deigned to do. you probably deigned to do. if you had deigned to do. though you deigned to do. sometimes deigning to do. deign to do!
3rd. Base Conditional Present Concessive Present sent	<i>masure</i> <i>nasaimasuraba</i> Pre- { <i>nasaimasure-</i> <i>do(mo)*</i>	if you deign to do. though you deign to do.
4th. Base Imperative Probable Present or Future	<i>masē</i> <i>nasaimase!</i> <i>nasaimashō</i> (for <i>nasaimasen</i>)	deign to do! you probably deign or will deign to do.

NEGATIVE VOICE.

(Strictly speaking, *Masū* may be conjugated through all the moods and tenses of both Forms of the Negative Voice. But in practice many of these never occur. We give only such as are in common use.)

I. Imperative	<i>nasaimasū-na!</i> <i>nasaimasuru-na!</i>	{ do not deign to do! you probably do not or will not deign to do. you do not deign to do, you will not deign to do. you did not deign to do.
Improbable Present or Future	<i>nasaimasūmai</i>	{ you probably did not deign to do.
Certain Present or Future	<i>nasaimasen(ñ)</i>	{ sometimes not deign- ing to do.
Certain Past	<i>nasaimasen de-</i> <i>shita †</i>	{ if you do not deign to do.
Probable Past	<i>nasaimasen de-</i> <i>shitarō †</i>	{ if you had not deigned to do.
Frequentative Form	<i>nasaimase-</i> <i>nakattari</i>	{ though you do not deign to do.
Conditional Present	<i>nasaimasen-</i> <i>keraba †</i>	{ if you do not deign to do.
Conditional Past	<i>nasaimasen-</i> <i>kattara(ba)*</i>	{ if you had not deigned to do.
Concessive Present	<i>nasaimasen-</i> <i>keredo(mo)*</i>	{ though you do not deign to do.
Gerund	<i>nasaimasuru</i> <i>nasaimasen de</i>	{ not having deigned to do, not deigning to do.

* The letters within brackets may be dropped at will.

† *Deshita* and *deshitarō* stand for *de gozaimashita* and *de gozaimashitarō*.‡ The termination should be *nakeraba*, but the first *a* is general dropped. The same is the case in the next two forms.

¶ 234. It will be found good practice to conjugate according to the paradigms of the three regular conjugations a few of the verbs in commonest use. Such are :

1st. conj.	{	<i>butsu</i> ,	“to beat.”	<i>komaru</i> ,	“to be in trouble.”
		<i>dasu</i> ,	“to take out.”	<i>nomu</i> ,	“to drink.”
		<i>isogu</i> ,	“to make haste.”	<i>omou</i> ,	“to think.”
		<i>kiku</i> ,	“to hear.”	<i>yobu</i> ,	“to call.”
2nd conj.	{	<i>deru</i> ,	“to go out.”	<i>makeru</i> ,	“to be beaten.” (in war, etc.)
		<i>koshiraeru</i> ,	* “to prepare.”	<i>neru</i> ,	“to sleep.”
		<i>kütibireru</i> ,	“to get tired.”	<i>süteru</i> ,	“to throw away.”
3rd. conj.	{	<i>abiru</i> ,	“to bathe.”	<i>kiru</i> ,	“to wear.”
		<i>dekiru</i> ,	“to be able.”	<i>niru</i> ,	“to boil.”
		<i>kariru</i> ,	“to borrow.”	<i>tariru</i> ,	“to be enough.”

Be careful to observe the euphonic rules exemplified on p. 158.

¶ 235. As may be seen by the paradigms, the Japanese verbal forms are not numerous in comparison with those of French, Latin, and most other European tongues. But a peculiar difficulty is caused by the fact that *all* verbs of the first conjugation are more or less anomalous. In the Classical language each suffix was simply agglutinated to one of the bases, without any letter-changes occurring, e.g., gerund *oki-te*, “having put;” *ari-te*, “having been;” *tsugi-te*, “having joined.” But in modern usage phonetic decay has obliterated this pristine simplicity, and has given us *oite*, *atte*, *tsuide*,—forms in which the stem loses its final consonant, and other letter-changes take place. The nature of the irregularity thus caused depends in every case upon the last letter of the

* Vulgarly contracted to *kosaeru*.

stem. The student will more easily master this difficulty by committing to memory the following examples, than by being given a set of abstract rules:—

236.	CERTAIN PRESENT	INDEF. FORM	NEGAT. BASE	GER-UND	EMPHAS. GERUND	CERTAIN PAST
Stems ending in a vowel.	<i>shimau</i> , to finish; <i>iu</i> , to say;	<i>shimai</i> , <i>ii</i> ,	<i>shimawa</i> , <i>iwa</i> ,	<i>shimatte</i> , <i>itte</i> ,	<i>shimatcha</i> , <i>itcha</i> ,	<i>shimatta</i> , <i>itta</i> ,
Stems ending in b or m.	<i>omou</i> , to think; <i>nuu</i> , to sew;	<i>omoi</i> , <i>nuu</i> ,	<i>omozwa</i> , <i>nuzwa</i> ,	<i>omotte</i> , <i>nutte</i> ,	<i>omotcha</i> , <i>nutcha</i> ,	<i>omotta</i> , <i>nutta</i> ,
Stems ending in n.	<i>manabu</i> , to study; <i>nusumu</i> , to steal;	<i>manabi</i> , <i>nusumi</i> ,	<i>manaba</i> , <i>nusuma</i> ,	<i>manande</i> , <i>nusunde</i> ,	<i>mananja</i> , <i>nusunja</i> ,	<i>mananda</i> , <i>nusunda</i> ,
Stems ending in r.	<i>yobu</i> , to call; <i>yomu</i> , to read;	<i>yobi</i> , <i>yomi</i> ,	<i>yoba</i> , <i>yoma</i> ,	<i>yonde</i> , <i>yonde</i> ,	<i>yonja</i> , <i>yonja</i> ,	<i>yonda</i> , <i>yonda</i> ,
Stems ending in s.	<i>kogu</i> , to row; <i>tsugu</i> , to join;	<i>kogi</i> , <i>tsugi</i> ,	<i>koga</i> , <i>tsuga</i> ,	<i>koidc</i> , <i>tsuide</i> ,	<i>koija</i> , <i>tsuija</i> ,	<i>koida</i> , <i>tsuida</i> ,
Stems ending in t.	<i>kaku</i> , to write; <i>tsūku</i> , to stick;	<i>kaki</i> , <i>tsūki</i> ,	<i>kaka</i> , <i>tsūka</i> ,	<i>kaitc</i> , <i>tsuite</i> ,	<i>kaicha</i> , <i>tsuicha</i> ,	<i>kaita</i> , <i>tsuita</i> ,
Stems ending in v.	<i>aru</i> , to be; <i>toru</i> , to take;	<i>ari</i> , <i>tori</i> ,	<i>ara</i> , <i>tora</i> ,	<i>attc</i> , <i>totte</i> ,	<i>atcha</i> , <i>totcha</i> ,	<i>atta</i> , <i>totta</i> ,
Stems ending in s.	<i>nasu</i> , to do; <i>orosu</i> , to lower;	<i>nashi</i> , <i>oroshi</i> ,	<i>nasa</i> , <i>orosa</i> ,	<i>nashite</i> , <i>oroshite</i> ,	<i>nashicha</i> , <i>oroshicha</i> ,	<i>nashita</i> , <i>oroshita</i> ,
Stems ending in t.	<i>butsu</i> , to beat; <i>matsu</i> , to wait;	<i>buchi</i> , <i>machi</i> ,	<i>buta</i> , <i>mata</i> ,	<i>buttc</i> , <i>matte</i> ,	<i>butcha</i> , <i>matcha</i> ,	<i>butta</i> , <i>matte</i> ,

¶ 237. It will be observed that most of the above letter-changes have ease of pronunciation for their sole efficient cause. Some, however, may appear strange; for instance, that affecting the stems in *g*, where *d* and *j* replace *t* and *ch* in the terminations. The reason of this is that, when the *nigori*'ed letter *g** dropped out, there remained a feeling that the *nigori* should be marked in some other way. It was therefore carried on to the next syllable, converting plain *t* and *ch* into *nigori*'ed *d* and *j*. Had this not been done, many forms of such pairs of verbs as *tsugu* and *tsūku* would have become indistinguishable,—a disaster which has actually overtaken verbs with stems ending in *b* and *m*, and also those ending in a vowel, in *r*, and in *t*. Thus it is only by the context that we can tell whether *yonde* is to be understood as the gerund of *yobu*, “to call,” or of *yomu*, “to read;” whether *nutte* is the gerund of *nuu*, “to sew,” or of *nuru*, “to lacquer;” whether *utte* is the gerund of *uru*, “to sell,” or of *utsu*, “to strike.

¶ 238. The Kyōto people, together with the people of Central and Western Japan generally, say

<i>shimōte,</i>	<i>shimōta,</i>	etc. for	<i>shimatte,</i>	<i>shimatta,</i>	etc.
<i>iūte,</i>	<i>iūta,</i>	„ „	<i>itte,</i>	<i>itta,</i>	„
<i>omōte,</i>	<i>omōta,</i>	„ „	<i>omotte,</i>	<i>omotta,</i>	„
<i>nūte,</i>	<i>nūta,</i>	„ „	<i>nutte,</i>	<i>nutta,</i>	„

and the educated in Tōkyō sometimes follow their example, especially when speaking in public. But this sounds somewhat pedantic. The habit has arisen from the fact that, in former days, when the Court resided at Kyōto, the dialect of that place was naturally esteemed

* See p. 20—21.

above the vernacular of Eastern Japan. A similar case is offered by the verbs *kariru*, "to borrow;" *tariru*, "to suffice," and one or two others, which the genuine usage of Tōkyō inflects according to the third conjugation, but which the educated sometimes make of the first conjugation (*karu*, *taru*, etc.), in imitation of the Kyōto dialect and of old Classical rules.

¶ 239. In the case of stems ending in *s*, the change of *s* into *sh* in the indefinite form is caused by the inability of the modern Japanese to sound an *s* before the vowel *i*. Originally *nashi* was probably *nasi*.

The changes in the *t* series have their origin in a similar modern inability to pronounce that consonant before the vowels *i* and *u*. It is probable that, some centuries ago, people consistently said

PRESENT. INDEF. FORM. CONDIT. BASE. NEG. BASE.

matu, *mati*, *mate*, *mata*, "to wait;"

and the conditional and negative bases still retain the pronunciation which theoretical unity postulates, while the other two bases, *matu* and *mati*, have slid respectively into *matsu* and *machi*. All that we know for certain on this point is that the modern pronunciation was already established at the close of the sixteenth century, from which time the first Jesuit works on the language date.

The insertion of a *w* in the negative base of verbs ending in vowel stems (*shimawa*, *iwa*, *omowa*, *nuwa*) has its origin in a curious phonetic change which took place many centuries ago. Originally the stem of all such verbs ended in an *f*, thus :

PRESENT. INDEF. FORM. CONDIT. BASE. NEG. BASE.
shimafu *shimafi* *shimafe* *shimafa*.

But according to a rule which permeates the whole vocabulary of the modern language, the *f* has been dropped before *u*, *i*, and *e*, and has been converted into a *w* before *a*, thus giving *shimau*, *shimai*, *shimae*, *shimawa*.

ANALYSIS OF THE FORMATION OF THE VARIOUS MOODS
AND TENSES IN THE REGULAR VERBS.

¶ 240. **Certain Present or Future** (the 1st. base): to the stem add *u* for the 1st. conjugation, *eru* for the 2nd., and *iru* for the 3rd. The origin of these terminations is unknown.

N. B. In the Written Language, both *eru* and *iru* are replaced by *uru*, a peculiarity to be heard also from the lips of some speakers.

¶ 241. **Indefinite Form** (the 2nd. base): to the stem add *i* for the 1st. and 3rd. conjugations, and *e* for the 2nd. The origin of these terminations is unknown.

¶ 242. **Desiderative Adjective**: to the indefinite form add *tai*. *Tai* is an adjective originally identical with *itai*, "painful," and is capable of conjugation like other adjectives, according to the paradigms given on pp. 123 and 125, thus: *okitaku*, *okitō gozaimasū*, *okitakereba*, *okitaku nai*, etc.

¶ 243. **Adjective of Probability**: to the indefinite form add *sō na* (see p. 133).

¶ 244. **Polite Certain Present or Future**: to the indefinite form add *masū*, which can itself be conjugated through most of the moods and tenses, thus: *okimashita*, *okimashō*, etc. (see p. 156).

¶ 245. **Gerund** (by some called the Past Participle): to the indefinite form add *te*, observing the rules of phonetic change in the 1st. conjugation (see p. 158). *Te* is sup-

posed by the native grammarians to be a fragment of the verb *hateru*, "to finish." If this view is correct, *oite*, for instance, literally means "having finished putting," or "finishing putting." The next six tenses in the paradigm are all obtained by agglutinating other suffixes to the *te* of this one.

- ¶ 246. **Gerund Emphasised**: to the indefinite form add *cha*, observing the rules of phonetic change in the 1st. conjugation (see p. 158). *Cha* is a corruption of *te wa*, which latter original form is still mostly preferred by cultured speakers. *Wa* is the postposition treated of in pp. 83 *et seq.*
- ¶ 247. **Certain Past**: to the indefinite form add *ta*, observing the rules of phonetic change in the 1st. conjugation (see p. 158). *Ta* is a corruption of the Classical past *tari*, itself derived from *te ari* (*ari* is the Classical "conclusive present" of *aru*, "to be.") *Oita* therefore etymologically means "am having finished putting."
- ¶ 248. **Probable Past**: to the indefinite form add *tarō*, observing the rules of phonetic change in the 1st. conjugation (see p. 158). *Tarō* stands for *te arō*, lit. "probably shall be having finished."
- ¶ 249. **Conditional Past**: to the indefinite form add *taraba* or *tara*, observing the rules of phonetic change in the 1st. conjugation (see p. 158). *Taraba* stands for *te araba*, lit. "if am having finished," *araba* being a Classical form, the so-called "hypothetical mood" of *aru*, "to be" (see ¶ 287, p. 179).
- ¶ 250. **Concessive Past**: to the indefinite form add *taredomo* or *taredo*, observing the rules of phonetic change in the 1st. conjugation (see p. 158). *Taredomo* stands for *te are-*

domo, lit. "though am having finished." *Aredomo*, the concessive present of *aru*, "to be," is itself compounded of the conditional base *are* and the postpositions *to* and *mo*.

¶ 251. **Frequentative Form:** to the indefinite form add *tari*, observing the rules of phonetic change in the 1st. conjugation (see p. 158). *Tari* would seem to stand for *te ari*, in which case its original meaning is the same as that of the past indicative tense.

¶ 252. **Conditional Base** (the 3rd. base): to the stem add *e* for the 1st. conjugation, *ere* for the 2nd., and *ire* for the 3rd. The origin of these terminations is unknown. The name of "conditional base" was given to this form by Mr. Aston from one of its functions, that of serving as the basis on which the present conditional tense is built up. From it is also formed the concessive present.

¶ 253. **Imperative:** in the 1st. conjugation it is identical with the conditional base; in the 2nd. and 3rd. conjugations it is formed by adding to the indefinite form the syllable *ro*, which seems to be a corruption of *yo*, an exclamation resembling our word "oh!"

N. B. A familiar imperative, often used by members of the same household in addressing each other, is obtained by adding *na* to the indefinite form, as *yobi-na!* "call!" *shi-na!* "do!" It is uncertain whether this *na* is simply an interjection, or a corruption of the word *nasai*, "please." The former view is, however, the more probable.

¶ 254. **Conditional Present:** to the conditional base add *ba*, which is an irregularly *nigori*'ed form of the postposition *wa*.

¶ 255. **Concessive Present:** to the conditional base add *domo* or *do*. *Do* is the *nigori*'ed form of the postposition *to*, and *mo* is also one of the postpositions.

- ¶ 256. **Negative Base** (the 4th. base): in the 1st. conjugation add *a* to the stem; in the 2nd. and 3rd. conjugations the negative base is identical with the indefinite form. The name of "negative base" was given to this form by Mr. Aston with reference to one of its functions, that of serving as the basis on which most of the tenses of the negative voice are built up. Note, however, that it likewise helps to form the probable present or future of the positive voice, together with all passives, potentials and causatives. The name is, therefore, not a completely adequate one. There is, however, no harm in retaining it in the absence of a better, provided the nature of the form itself is always borne in mind,
- ¶ 257. **Probable Present or Future**: in the 1st. conjugation add *n* to the negative base, and then contract the diphthong *au* thus obtained into *ō*. The termination *n* is a corruption of the unexplained Classical *n*. The steps of the process therefore are *okan* (the Classical Probable Present or Future of *oku*), *okau*, *okō*. In the 2nd. and 3rd. conjugations the Classical language also simply adds *n*, thus; *taben*, "I shall probably eat;" *ochin*, "I shall probably fall." (not to be confounded with the negative presents *tabenū* and *ochinū*). Some of the Colloquial dialects of the Western provinces vocalise this *n* into *u* exactly as in the 1st. conjugation, and say *tabeu*, *ochiu*. The Tōkyō forms in *yō*, as *tabeyō*, *ochiyō*, are built on a false analogy suggested by the *ō* sound of the future in the 1st. conjugation.
- ¶ 258. **Negative Imperative**: to the present indicative add *na*, which is probably a fragment of *nakare*, the Classical imperative of the "negative adjective *nai*." (*Nakare* = *naku*¹ *are*², be² not¹.)

- ¶ 259. **Negative Probable Present or Future:** in the 1st. conjugation add *mai* to the present indicative, in the 2nd. and 3rd. conjugations add it to the negative base. *Mai* is a corruption of *maji*, *majiki*, *majiku*, a Classical adjective expressing doubt or prohibition. In the Colloquial it has ceased to be conjugated.
- ¶ 260. **Negative Certain Present or Future:** to the negative base add *n*, which here and throughout the negative tenses is probably a corruption of the Classical negative particle *ani*, which exists likewise in Korean. The *n* should properly be followed by short *ũ*, but this letter is now generally omitted in pronunciation.
- ¶ 261. **Negative Certain Past:** to the negative base add *nanda*, a termination of unknown origin.
- ¶ 262. **Negative Probable Past:** to the negative base add *nandarō*, formed from the negative certain past on the model of the same tense of the positive voice.
- ¶ 263. **Negative Frequentative Form:** to the negative base add *nandari*, formed from the negative certain past on the model of the same tense of the positive voice.
- ¶ 264. **Negative Conditional Present:** to the negative base add *neba*. *Ne* is really a sort of negative conditional base formed on the analogy of the conditional base of the positive voice, and *ba* is the postposition *wa* with the *nigori*.
- ¶ 265. **Negative Concessive Present:** to the negative base add *nedomo* or *nedo*. For *ne* see the preceding paragraph. *Do* (for *to*) and *mo* are postpositions.
- ¶ 266. **Negative Gerund:** to the negative base add *zu*, a termination of doubtful origin. The postposition *ni* is often added to this form without affecting its signification, as *tabezu ni* for *tabezu*, "not eating," "without eating."

¶ 267. **Second Form of the Negative Voice:** to the negative base add the “negative adjective *nai*,” (see p. 126) in one or other of its conjugational forms.

N. B. In order to avoid tedious repetition, we leave the student to analyse for himself on the above model the conjugation of adjectives given on p. 125. A curious little item for him to notice is the occasional substitution of the Chinese negative prefix *fu* or *bu* for the negative Japanese negative suffixes. The use of this idiom implies, not simple negation, but the additional idea of badness, dereliction of duty, etc. Thus, *fu-deki*, “badly made;” *fu-iki-todoki*, “negligent;” *bu-ashirai*, “discourteous.”

IRREGULAR VERBS.

¶ 268. Japanese has but few irregular verbs, and the irregularities even of these few are but slight. We have already given paradigms of the three chief ones, viz. *kuru*, “to come” (p. 154); *suru*, “to do” (p. 155); and *masū* (p. 156), which formerly meant “to be,” but which is now used only as a termination which may be added to the indefinite form of any verb. There is thus obtained a secondary conjugation, which is more polite than the ordinary conjugation and which is therefore in particularly frequent use. The plain verb without *masū* is apt to sound curt, especially at the end of a sentence. Instead of giving *masū* alone, the paradigm shows it attached to the verb *nasaru*, “to deign to do” (for *nasaru* see also below, ¶ 270 and ¶ 402).

¶ 269. The other slightly irregular verbs are as follows:—*Aru*, “to be,” when combined with the postposition *de*, loses its final syllable, making *da* instead of *daru*. Its negative voice is not used, being replaced by the “negative adjective” *nai*. The improbable present or future *arumai* alone remains, used concurrently with *nakarō*.

¶ 270. *Gozaru*, "to be," generally drops the *r* of its last syllable when *masū* is suffixed; thus *gozaimasū* instead of *gozarimasū* (but see end of ¶ 388). The same is the case with the polite verbs *irassharu*, "to go," "to come;" *kudasaru*, "to condescend;" *nasaru*, "to deign to do;" and *ossharu*, "to deign to say." These latter verbs also use the forms thus obtained, viz. *irasshai*, *kudasai*, and *nasai*, as imperatives, in lieu of the older *iraserare*, *kudasare*, and *nasare*. *Osshai* alone is rare, *osshaimashi* being preferred. Another peculiarity of these four verbs is that, though now conjugated according to the 1st conj., they are corruptions of verbs originally belonging to the 2nd, viz. *iraserareru*, *kudasareru*, *nasareru* and *ōserareru*, properly potential forms which early assumed an honorific meaning (conf. ¶ 403). *Kureru* "to give," 2nd conj., follows their example, having the imperative *kurei* for *kurero*. Moreover *irassharu*, *kudasaru* and *nasaru* may drop the letter *a* of the termination *aru* in the gerund and in the six following tenses, thus: *irasshite* for *irasshatte*, *kudasttarō* for *kudasattarō*, *nasttara* for *nasattara*. In familiar conversation *gozaimasū* is often shorn of all its middle letters, and pronounced *gozasū*, *gasū* or *gesū*. Similarly *gozaimashita* becomes *gashita*, etc. When the particle *de* precedes it, *gozaimasū* is apt to lose its initial letter as well, *de gozaimasū* becoming *desū*, *de gozaimashita* becoming *deshita*, etc.

¶ 271. *Iku*, "to go," instead of the gerund *iite*, the emphasised gerund *iicha*, etc., which would be required by the rule for verbs of the first conjugation with stem ending in *k* (see p. 158), has the following irregular forms:

Gerund	<i>itte</i> ,	"having gone, going."
Emphatic Gerund	<i>itcha</i> ,	"having gone, going."

Certain Past	<i>itta,</i>	“ I went.”
Probable Past	<i>ittarō,</i>	“ I probably went.”
Condit. Past	<i>ittara(ba),</i>	“ If I had gone.”
Concess. Past	<i>ittaredo(mo),</i>	“ though I went.”
Frequent. Form	<i>ittari,</i>	“ sometimes going.”

These irregular forms of *iku* coincide with the regular forms of the same tenses of the verb *iu*, “ to say.” Otherwise the verb *iku* is conjugated regularly.

- ¶ 272. *Shinuru*, “ to die,” is conjugated regularly through most of the moods and tenses, as if it were *shinu* (stem *shin*), and belonged to the first conjugation. But the addition of the syllable *ru* makes its certain present *shinuru*, and also the negative imperative *shinuru-na*, irregular. It has, moreover, inherited from the Classical Language a conditional base *shinure*, which occasionally replaces the regular *shine*. Altogether it is a sort of hybrid between the first conjugation and the third.

REMARKS ON THE USE OF THE MOODS AND TENSES.

- ¶ 273. *Present, Future, and Past.*—The Japanese verb does not, like ours, clearly distinguish present from future time. It has one form serving to denote any certain action or state, whether present, future, or habitual, and another serving to denote any merely probable action or state, whether present or future. It is the question of certainty or uncertainty that forms the criterion, not the question of time. Still, as future actions and events are, in the nature of things, more often uncertain than present actions and events, the form denoting certainty is applied in a majority of cases to present time, while the form denoting mere probability is applied in a majority of cases to future time. It is this which has led most writers on

Japanese grammar to term the former the present tense, and the latter the future tense. But such a terminology is really incorrect, and it has been the cause of much mutual misunderstanding between Europeans and natives.

<i>Bara wa, ii hana da.</i> Rose as-for, good flower is.	{	“The rose is a beautiful flower.”
<i>Doko ni sunde irassharu?</i> Where in dwelling deigu-to-be?	{	“Where are you living?”
<i>Kimashū ka?</i> (certainty)	{	“Will he come?”
<i>Kimashō ka?</i> (mere probability)	{	“Is he likely to come?” “Do you think he will come?”
<i>Fiki kimasū.</i> (certainty)	{	“He will come immediately.”
<i>Kimashō.</i> <i>Kimashū deshō.</i>	{ (mere probability)	{ “He will probably come.”
<i>Kimasūmai.</i>	{ (probability of a negation)	{ “I don’t think he will come.”
<i>Yuki ga furimasū.</i> Snow (nom.) falls.	{	“It snows;” “it is snowing.” “It will certainly snow.”
<i>Yuki ga furimashō.</i>	{	“It will probably snow.”
<i>Myōnichi shuttatsu shimasū.</i> To-morrow start do.	{	“I (shall) start to-morrow.”
<i>Myōnichi shuttatsu shimashō.</i>	{	“I think of starting to-morrow.”
<i>Kaze wo hiita kara,</i> Wind (accus.) have-drawn because, <i>yu wo yoshimashō.</i> hot-water (accus.) (I) will-probably-forbear.	{	“As I have caught cold, I think I won’t take a bath to-day.”

In this last case there is little difference in English between "I think I won't," and plain "I won't." The former is less abrupt; that is all. Similarly in Japanese, where consequently the merely probable present or future tense sometimes comes in a roundabout way to correspond exactly to our real future. Thus :

<i>Isoide</i>	<i>ikō.</i>	}	"I will go quickly,"
Having-hastened, will-probably-go. (More politely <i>ikimashō.</i>)			or "I will make haste (and go.)"

But it would do equally well to use the present, and to say *Isoide ikimasū.*

The essence of the probable present or future in Japanese being uncertainty with a strong tinge of probability, this tense is often used to express a guess, such as English idiom generally conveys by means of the word "may" or "must," thus :

<i>Sō omou mono mo arō</i>	}	"There may be some folks who think so, but..."
So think persons also may-be <i>ga.....</i> although..		

<i>Sazo go fujiyū</i>	}	"You must find it very inconvenient."
Indeed august inconvenience <i>de gozaimashō.</i> is-probably.		

N. B. Needless to say that this idiom cannot be used to express the very different "must" denoting necessity. The "must" of necessity is rendered by a double negative, thus :

<i>Harawanakereba narimasen.</i>	}	"It won't do not to pay, i.e.,
If-pay-not, rou't-do.		"You must pay."

Englishmen knowing a little Japanese are apt to use this double negative too freely, because in English we are in the habit of scattering *must's* broadcast, even where no real necessity is implied, as, when rising to say goodbye, we say "I am afraid I must be going." A Japanese would say *Mō o itoma itashimasū*, lit. "Already I will do honourable leave."

¶ 274. The difference between the Certain Past and the Probable Past is precisely analogous to that between the Certain Present or Future and the Probable Present or Future, and need therefore not be dwelt on here. The student will be more perplexed by certain anomalous uses of the Certain Past itself. Thus this tense is sometimes used where English idiom would prefer the present, for instance: *Arimashita* (lit. "has been"), "Here it is!" said when one finds something which had been lost; *Wakarimashita*, "I have understood," i.e., "I understand;" *Gozen ga dekimashita* (lit. "Dinner has eventuated"), "Dinner is ready;" *Nodo ga kawakimashita* (lit. "throat has dried"), "My throat is dry," i.e., "I am thirsty." Contrariwise the Japanese often use the present,—especially the present of the negative,—where strict logic demands the past, thus:

<p><i>Watakushi wa Amerika</i> <i>Me as-for, America</i> <i>ni oru aida.</i> <i>in dwell while.</i></p>	}	<p>"While I was in America."</p>
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<p><i>Narawanai kara, dekima-</i> <i>Learn-not because, cau-</i> <i>sen.</i> <i>not.</i></p>	}	<p>"I can't do it, because I haven't learnt how."</p>
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¶ 275. In such an example as the following, the Japanese may seem illogical in using the past tense. But the English are equally illogical in using the present, seeing that the time referred to is future:

<p><i>Shitaku no dekita</i> <i>Preparation's has-eventuated</i> <i>toki, shirashite</i> <i>o</i> <i>time, informing honourably</i> <i>kun nasai.</i> <i>give deign.</i></p>	}	<p>"Let me know when everything is ready." (Said to an inferior.)</p>
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In the following example (and many similar ones might be quoted) the two languages play still more strangely at cross purposes, English using the past where Japanese has the future, and the present infinitive where Japanese has the past :

<p><i>Kō shīta hō ga</i> Thus have-done side (nom.) <i>yokarō.</i> will-probably-be-good.</p>	}	<p>“ You had probably better do it in this way,” or “ I think you ought to do it like this.”</p>
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N. B. Observe the phrase . . . *hō ga yoi* equivalent to our “ should,” “ ought,” “ had better,” and compare the foot-note to p. 140.

¶ 276. Notwithstanding the occasional appearance of such cases as those hitherto exemplified, the use of the present and past usually gives no trouble, thus :

<p><i>Tsune ni iu koto desū ka ?</i> Generally say thing is ?</p>	}	<p>“ Is it a thing people generally say ? ”</p>
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<p><i>Ano hito wa ki-yō da</i> That person as-for, handy is <i>kara, nan de mo</i> because, anything-whatever <i>shimasū.</i> docs.</p>	}	<p>“ He is so handy, he can do anything.” (Be careful to pronounce <i>ki-yō</i> as two syllables. <i>Kyō</i>, as one syllable, means “ to-day.”)</p>
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<p><i>Uchi no shafu wa,</i> House's jinrikīsha-man as-for, <i>ashi wo itamemashita</i> foot (accus.) has-hurt (trans.) <i>kara, kawari no otoko wo</i> because, exchange's man (accus.) <i>yonde mairimashita.</i> having-called have-come.</p>	}	<p>“ As the house <i>jinrikīsha</i>-man has hurt his foot, I have called another instead.”</p>
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<p><i>Senkoku kiki ni yatta</i> Former-hour hear to sent <i>ga,— mada henji ga</i> whereas, still answer (nom.) <i>gozaimasen.</i> is-not.</p>	}	<p>“ I sent to enquire a little while ago ; but there is no answer yet.”</p>
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¶ 277. The certain present and certain past, sometimes followed by the word *koto*, "thing," "act," "fact," to some extent replace the infinitive, a mood for which the Japanese language lacks a special form. Thus *oku koto*, "to put" in general; *oita koto*, "to have put" in the past:—

<i>Mabushikute,</i>	<i>miru koto</i>	} "The light is so dazzling that I can't see."
Being-dazzling,	to-see	
<i>ga dekinasen.</i>		
(nom.) circumlocutes-not.		

<i>Mita koto ga nai.</i>	"I have never seen it."
To-have seen (nom.) is-not.	

¶ 278. *Indefinite Form, Gerund, and Emphasised Gerund.*—The indefinite form of Japanese verbs is a form to which there is nothing that exactly corresponds in our Western tongues. It is by itself of no tense and mood, but may denote any tense or mood according to the context. The rule regarding its use in the Written Language is as follows:—

When several clauses are correlated, that is to say, follow each other and express the same tense or mood, then only the verb or adjective of the last of such correlated clauses takes the termination which indicates the tense or mood intended by the speaker, the verbs or adjectives of all the foregoing clauses being put in the indefinite form. One thus has to wait till the end of the last clause, before one can tell whether the speaker or writer intends to refer to the past, present, or future, to the indicative, conditional, imperative, etc. The final verb or adjective, so to speak, focuses and clinches all that went before. Thus the Shintō theologian Hirata, when insisting on the inscrutableness of the divine nature, says:

Kami no mi ue
Gods of august surface
wa, midari ni hakari-
as-for, rashly calculate-
iu-beki mono de wa nai.
say-should thing is-not.
Tada sono tattoki
Simply their venerableness
wo tattobi, kashikoki
(accus.) to-reverate, awfulness
wo kashikomi, osoru-
(accus.) to-reverence, fear-
beki wo osoreru hoka
fulness (accus.) to-fear besides
nashi.
is-not.

“The nature of the Gods is not a thing which men should rashly speculate and talk about. There is nothing else for us to do but to honour their greatness, to reverence their majesty, and to fear their power.”

In this passage *tattobi* and *kashikomi*, the indefinite forms of the verbs *tattobu* and *kashikomu*, must be rendered by our infinitive mood, because they are coördinated with *osoreru*, which is in the certain present tense, here corresponding to what we term the infinitive. (Conf. ¶ 277.) Note also the use of the bookish forms in *ki* (see ¶ 177 and 178) of the attributive adjectives *tattoki* and *kashikoki* (for *tattoi* and *kashikoi*), here, as generally in the higher style, employed in preference to the abstract substantives in *sa*,—such as *tattosa*, *kashikosa*.

¶ 279. In the negative voice, the place of the indefinite form is supplied by the negative gerund, thus :

Sekai no kuni-guni no
World's countries of
uchi ni wa, sōmoku
middle in, herbs-trees
mo haezu, jimbutsu
also grow-not, human-beings
mo nai tokoro ga
also exist-not places (nom.)
arimasū.
are.

“Among the various countries in the world, there are some where no plants or trees grow, and where no human beings live.”

(N. B. *Haezu* is the negative gerund of *haeru*, “to sprout,” correlated with the present of the negative adjective *nai*.)

¶ 280. In the Book Language the foregoing rule concerning the use of the indefinite form is exemplified at every turn. It is also followed pretty frequently in set speeches, and sometimes even in the ordinary conversation of careful and cultured speakers. Foreign students should, therefore, not fail to make themselves acquainted with it. At the same time, it must be admitted that the familiar and lower styles of Colloquial almost completely disregard it. Sometimes it is replaced, as in European languages, by two or more clauses in the same tense. But more frequently the indefinite form gives way to the gerund, so that, for instance, the last example but one, if made genuinely conversational, would run thus :

Kami no koto wa, midari ni suiryō wa
Gods of matters as-for, rashly speculation as-for,
dekimasen. Tada sono tattoi tokoro wo tattonde,
cannot. Simply their venerable place (accus.) venerating,
sono nya-uyashii tokoro wo uyamatte, sono osoreru
their awe-inspiring place (accus.) reverencing, their fearing
tokoro wo osoreru yori hoka wa nai.
place (accus.) to-fear than besides as-for, is-not.

N. B. Notice the word *tokoro*, "place," used as a sort of suffix to the adjective *tattoi*, "venerable," to express the abstract quality of "venerableness."

¶ 281. Hardly a sentence,—especially a sentence of any length,—can be uttered without the gerund being thus used. Take, for instance, the following :

<i>Haya-tsūke-gi</i>	<i>wo</i>	} "Bring some matches!" (More lit. "Having carried matches, come!")
<i>Quick-strike-wood</i>	(accus.)	
<i>motte koi!</i>		
<i>having-carried come!</i>		

Kikashite kudasai! "Please tell me."
Causing-to-hear condescend!

Uchi ni ite, hon de mo
House in being, books even
 mite orimashō.
looking-at (I) shall-probably-be.

{ “I think I will stay at home and read.” (*More lit.* “Staying at home, I shall probably be looking at books.”)

Kaeri-gake ni kwankōba
Returning-while in, bazaar
 ye yotte, sūkoshi kai-
at stopping, a-little pur-
 mono shite kima-
chases having-done, (I) have-
 shita.
come.

{ “On my way home, I looked in at the bazaar, and made a few purchases.” (*More lit.* “Having looked in at the bazaar, and having made some purchases, I have come home again.”)

Kinō hiru-gozen wo
Yesterday midday-meal (accus.)
 tabete, uchi wo
having-eaten, house (accus.)
 demashite, sore kara
having-gone-out, that from
 sumō wo mite,
wrestling (accus.) having-seen,
 han-nichi asunde ki-
half-day having-played,
 mashita.
have-come.

{ “I went out yesterday after luncheon, was present at a wrestling match, and was away half the day.” (*More lit.* “Having eaten luncheon, having gone out, then having looked at wrestling, having played half the day, I have come.”)

¶ 282. Sometimes the gerund expresses instrumentality rather than correlation, thus :

Susugi-sentaku wo
Rinse-washing (accus.)
 shite, kurashi wo
doing, livelihood (accus.)
 tsūkete orimasū.
affixing is.

{ “She gains her livelihood by washing clothes.”

¶ 283. The gerund of adjectives occurs most frequently in phrases where English idiom employs the word “so,” for instance :

Kurakūte miemasen.
Being-dark, cannot-see.

{ “It is so dark, I can’t see.”

<i>Itakūte</i>	<i>shiyō</i>	<i>ga</i>	} “ It is so painful I don’t know what to do,” or “ It is awfully painful.” (Conf. p. 144.)
Being-painful,	way-to-do	(nom.)	
<i>nai.</i>			
isn’t.			

Occasionally the gerund of verbs is employed in the same manner, to help to express the meaning conveyed by our word “so,” thus :

<i>Ashi</i>	<i>ga</i>	<i>hiete</i>	} “ My feet are so cold, I don’t know what to do.”
Feet	(nom.)	being-cold,	
<i>tamaranai.</i>			
(I)cannot-endure.			

¶ 284. The Emphasised Gerunds *oicha*, *tabecha*, *ochicha*, *shīcha*, are somewhat vulgar, or at least familiar, and cultured speakers still prefer the uncontracted forms *oite wa*, *tabete wa*, *ochite wa*, etc. :—

<i>Necha</i>	<i>inai.</i>	} “ Oh ! no ; he is not asleep.”
As-for sleeping-indeed,	isn’t.	

<i>Matcha</i>	<i>oraremasen.</i>	} “ I can’t wait.”
As-for waiting-indeed,	cannot-be.	

<i>Itcha</i>	<i>dō da ?</i>	} “ What do you say to our going there ?”
As-for-going indeed,	how is (it) ?	

<i>Sō</i>	<i>shīcha</i>	<i>komari-</i>	} “ Annoyance will be caused if you do that.”
So doing-indeed,	(one)-will-be-		
<i>masū.</i>			
troubled.			

<i>Sō</i>	<i>shīcha</i>	<i>ikemasen.</i>	} “ It won’t do for you to do that,” or “ You mustn’t do that.”
So doing indeed,	is-no-go.		

<i>Kō</i>	<i>shinakūcha</i>	<i>narimasen.</i>	} “ It won’t do not to do this,” i.e., “ You must do this.”
This not-doing,	won’t-become.		

<i>Ki</i>	<i>wo</i>	<i>otoshīcha</i>	} “ You mustn’t let your spirits droop.”
Spirit (accus.)	letting-fall as-for,		
<i>ikemasen.</i>			
is-no-go.			

N. B. The last three examples illustrate what has already been said in the N. B. to p. 170 concerning the rendering of our word "must" by a double negative in Japanese, while also showing that "must not" is rendered by a single negative. Observe, moreover, the general tendency to use the emphatic gerund chiefly in phrases expressing negation, interrogation, or something disagreeable.

¶ 285. *Desiderative Adjective and Adjective of Probability*.—The use of these forms may be best understood from a few examples :

Mitai mono. { "Something I
Want-to-see thing. { should like to see."

Sono mono wo mitai. { "I want to see
That thing (accus.) want-to-see. { that."

Chotto negaitō gozaimasū. { "I want to ask
Slightly wanting-to-beg am. { you a slight favour."

Arisō na koto. { "Something which
Likely-to-be fact. { is likely to happen."

Arisō mo nai koto. { "Something which
Likely-to-be also isn't fact. { isn't likely to hap-
pen."

Ame ga agarisō desū. { "It looks as if the
Rain (nom.) likely-to-clear is. { rain would clear off."

Oishisō desū. (from the ad-
Likely-to-be-nice is. jective *oishii*, { "It looks good."
"good to { (E. g. a cake.)
eat.")

¶ 286. Besides this "adjective of probability," obtained by agglutinating *sō* to the indefinite form, there is an idiom formed by using *sō* after the present or past tense. *Sō*, which is then best written as a separate word, has the force of "it would seem that," "they say that" :—

O ide ni naru { "It would seem
Honourable exit to becomes { that he is coming."
sō desū.
appearance is.

Ano yado-ya wa, yaketa } “They say that
That hotel as-for, has-burnt } that hotel has burnt
sō desū. } down.”
appearance is.

Taisō ni ii sō desū. } “It is said to be
Greatly good appearance is. } excellent.”

287. *Conditional Present and Past.*—These tenses have a somewhat peculiar history. In the Classical form of the language there is what is called a “hypothetical present and past,” besides the conditional present and past, thus :

Condit. Pres., *okeba*, “when I put;” *tabureba*, “when I eat.”

„ Past, *okitaraba*, “when I had put;” *tabetaraba*, “when I had eaten.” (N. B. In many cases “as” is a better translation than “when.”)

Hypoth. Pres., *okaba*, “if I put;” *tabeba*, “if I eat.”

„ Past, *okitaraba* “if I had put;” *tabetaraba*, “if I had eaten.”

The hypothetical present, it will be noticed, was formed by suffixing *ba* to the negative base. All four forms may still be met with in the so-called Colloquial of certain books. But in actual Colloquial practice the distinction between hypothetical and conditional has been given up, and the sense of “when” is expressed by a periphrasis with the word *toki*, lit. “time,” as *kuru toki*, “when he comes.” The curious thing is that what have survived are the present tense of the old conditional mood, and the past tense of the old hypothetical. The single Colloquial mood thus formed from the halves of the two Classical moods might perhaps better be termed the hypothetical, as it has the sense of “if.....” But we have preferred the name of conditional, as being more familiar to European ears, and as having the authority of Mr.

Satow's "*Kuawaiwa Hen.*" The only present tense hypothetical forms that have remained in common use are *iwaba*, from *iu*, "to say," which is employed in the sense of "so to say," and *naraba*, from *naru*, a Classical verb meaning "to be," and not to be confounded with the *naru* which means "to become." *Naraba* therefore properly signifies "if it be;" but, when employed as an auxiliary attached to other verbs, it comes to mean no more than "if." Thus *iku naraba* is "if I go." *Naraba* is often clipped of its last syllable, and becomes *nara*:—

<p><i>Dekitara</i>(ba), <i>motte</i> If-has-eventuated, carrying <i>kite kudasai.</i> coming condescend.</p>	}	<p>"Please bring it with you, if it is ready."</p>
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<p>O <i>iriyō naraba,</i> Honourably requisite if-is, <i>o mochi nasai.</i> honourably taking deign.</p>	}	<p>"Please take it, if you require it."</p>
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<p><i>Aite iru nara, kashite</i> Open is if, lending <i>kudasai.</i> condescend.</p>	}	<p>"If you have no use for it at present, please lend it to me."</p>
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<p><i>Areba, yō gozaimasu</i> If-there-is, good (it) is <i>ga.....</i> although....</p>	}	<p>"I wish there were some (<i>but I hardly think there are</i>);" hence "I fear there are none."</p>
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<p><i>Kochira de zanjite oreba,</i> Here in, knowing if-be, <i>mōshi-agemasu ga.....</i> say-will-lift up although....</p>	}	<p>"I would tell you if I knew (<i>but I don't know</i>)."</p>
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<p><i>Kō sureba, dekiru</i>(no)ni..... Thus if-do, eventuates whereas.... cr, with a stronger tinge of blame, <i>Kō sureba, dekiru mono</i> Thus if-do, eventuates thing <i>wo.....</i> (accus.)....</p>	}	<p>"You could do it in this way if you tried (<i>but you haven't tried, although you ought to have done so</i>)."</p>
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These last three examples are specially important, as illustrating a whole class of elliptical idioms, with which Colloquial Japanese abounds, and by which our "I would if I could," "I should, had I been able," etc., etc., are expressed. It is true that the final particles (*ga, ni, no ni, mono wo*) are sometimes omitted. But they are generally retained, and the sentence therefore remains unfinished. After all, there is nothing to be astonished at in this. From the point of view of logic, a conditional sentence is always incomplete. For instance, when we say "I should like to travel," the implied rider is "but I cannot," or "I cannot yet," or some such clause. Compare also the words within parentheses in the examples under discussion. Observe that *ni* final implies regret or reproach, while *no ni* superadds to this a relative shade of meaning,—that is, it shows that the thing to be done is either something concerning which a command had previously been given, or else that it is a point of duty, or that it refers to some other circumstance known to both speaker and doer. *Mono wo* is more emphatic still. It lays still greater stress on the failure to perform the desired action, and often alludes to some accident or misfortune as the cause of such failure.

¶ 288. *Concessive Present and Past*.—The peculiar force of these forms corresponds most nearly to that of our word "though," but is generally best rendered in practice by prefixing "but" to the following clause. The orthodox concessive forms given in the paradigms are not often heard in actual practice, being mostly replaced by the word *keredo(mo)*, "though," itself of verbal origin, construed with the present or past indicative, thus :

Iya da keredo, shi-kata } “It is distasteful to
Distasteful is though, way-to-do } me, but I can't help my-
ga nai. } self.”
 (nom.) *isu't.* (Familiar.) }

Ii keredo, ne ga takai. } “The article is a good
Good though, price (nom.) (is) high. } one, but it is too dear.”
 (Familiar.) }

Sagashita keredomo, shi- }
Sought though, can- } “I have looked for it,
remasen. } but can't find it.”
not-know. }

Sometimes, instead of *keredomo* or *keredo*, we hear the longer periphrasis *to wa iedo(mo)*, lit. “though one says that.” Thus *oitaredo(mo)*, *oita keredo(mo)*, and *oita to wa iedo(mo)* are all synonymous and equally correct.

¶ 289. A well-marked shade of meaning distinguishes the concessive mood proper from expressions closely resembling it in.....*te mo*, *de mo* and *to mo*. Thus *attaredo*, *atta keredo*, or *atta to wa iedo* signifies “though there was,” “though there has been,” whereas *atta¹ to² itte³ mo⁴* (lit. “even⁴ saying³ that² there was¹) signifies “though there may (or might) have been,” and *aru to mo* signifies “though there be.” The former set of idioms states a fact, the latter hazards a supposition:—

Karinakute mo tarimasu. } “I have enough, with-
Karinai de mo tarimasu. } out borrowing any more.”
Borrowing-not even, suffices. }

Miru mo iya desu. } “I can't bear even to
Seeing even disagreeable is. } see it.”
 or *Miru no mo iya desu.* }

Iku to mo, yosu to mo, }
Go whether, abstain whether, } “Pray suit yourself,
go tsugō shidai ni } whether it be to go or
angust convenience according to } to stay.”
nasai. }
deign. }

Iwanakūte mo shitteru. { “I know it without
Saying-not even, knowing-ant. { your telling me.”

N. B. *Shitteru* stands for *shitte iru*.

Utchatte mo yoroshii. { “There will be no harm
Throwing-away even, (is) good. { done, even if you throw it
 away.” *i. e.*, “You may
 throw it away.”

Sonna ni yoku nakūte } “You need not use such
Thus good not-being } a good one.”
mo yoroshii. }
even, (is) good. }

N. B. These examples suggest the manner in which some of our idioms with “may,” “need,” and “without” are to be rendered in Japanese.

We have already noticed in ¶ 118 (pp. 80—81) the force, not unlike that of the concessive mood, often inherent in the postposition *tote*. Here is another example.

Seijin-tachi ga donna } “That can never be
Sages (nom.) in-what } known, however much
ni yotte kangaeta tote, } the philosophers may
way assembling reflected even-if, } put their heads to-
shire ya shinai. } gether.”
able-to-know as-for, do-not. }

¶ 290. *Frequentative Form.*—Frequentatives are almost always used in pairs, and the second member of the pair is generally followed by the verb *suru*, “to do.” The fundamental force of this tense is either to show that the action denoted by the verb is occasional, or else to imply the alternation or opposition of two different actions. The English translation must vary according to circumstances:—

Kitari konakattari } “Sometimes he
Sometimes-coming sometimes-not-coming } comes, and some-
shimasū. } times he doesn't.”
docs. }

<p><i>Naitari</i> <i>warattari</i>, Sometimes-crying sometimes-laughing. <i>ō-sawagi</i> <i>desū.</i> great-hubbub (it) <i>is.</i></p>	}	<p>“There is a great scene going on, — tears and laughter turn and turn about.”</p>
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<p><i>Kagen</i> <i>ga</i> <i>warnkūte</i>, Bodily-state (nom.) being-bad, <i>netari</i> <i>okitari</i> · sometimes-lying-down sometimes-getting-up <i>shūte orimasū.</i> doing <i>am.</i></p>	}	<p>“I feel so unwell, that I divide my time between getting up and lying down again.”</p>
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¶ 291. *The Imperative* sounds rude, and is therefore rarely employed, except in the case of a few honorific verbs, an honorific periphrasis being mostly preferred, even when addressing an inferior, as will be explained in ¶ 409. It is to that paragraph that the student should devote his attention.

A noteworthy idiom, by means of which the English first person plural of the imperative (“let us...”) may generally be rendered, is shown in the following examples:—

<p><i>Kō shiyō</i> <i>ja nai ka?</i> } Thus will-do isn't? }</p>	}	<p>“Let us do it in this way.” (<i>Familiar.</i>)</p>
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<p><i>Hana-mi ni ikō</i> <i>ja</i> } Flower-seeing to will-go } <i>arimasen ka?</i> } is-not ?</p>	}	<p>“Let us go and see the (cherry, etc.) blossoms.” (<i>Polite.</i>)</p>
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Observe, too the idiomatic use of the Imperative in such phrases as *Nani shiro*, or *nani itase!* “do what you may!”

AUXILIARY VERBS.

¶ 292. Properly speaking, several of the suffixes helping to form the moods and tenses are auxiliary verbs which were once independent, some of which are indeed still

independent in other positions. Thus, when we make use of the common phrase *yoku nemashita*, "I have slept well," the polite suffix *mashī* originally meant "to be," and the past termination *ta* (for *te aru*) means "am having finished," as explained in ¶ 247 and ¶ 245. The whole word *nemashita*, resolved into its constituent parts, therefore signifies "am having finished being asleep." Many verbal stems, too, have been built up by means of the verbs *aru*, "to be," and *eru*, "to get," as :

atsumaru, "to collect"(intr.); *atsumeru*, "to collect"(trans.);
suwaru, "to squat;" *suern*, "to set."

¶ 293. More modern, and still felt to be separate and independent words, are the following auxiliaries :

Aru, "to be," which is often construed with the gerund of an active verb, to give what we should consider a passive sense, thus :

<p><i>Muzukashīku kaite aru</i> Difficultly writing is <i>kara, watakūshi-domo ni</i> because, the-likes-of-me to <i>wa yomemasen.</i> as-for, is-unreadable.</p>	}	<p>"It is written in too difficult a hand for me to be able to read it." (<i>More lit.</i> "It is in such difficult writing that," etc.)</p>
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<p><i>Furoshīki ni tsu-</i> Cloth-wrapper in having- <i>tsunde arimasū.</i> wrapped is.</p>	}	<p>"It is wrapped up in a cloth." (<i>More lit.</i> It is in a state of wrapped-up-ness in a cloth.)</p>
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N. B. The corresponding active idiom "is writing," "is wrapping up," etc., would be rendered by *kaite iru* or *oru*, *tsutsunde iru* or *oru*, as explained in ¶ 294. Notice, moreover, that these quasi-passive idioms with *aru* always denote something which *is done already*, not something which *is being done*, that is to say that they are not what English grammarians term "continuative tenses." They are also rather intransitive in intention than properly passive.

The most frequent use of *aru* as an auxiliary is to form compound equivalents for the probable present or future, and for several of the tenses of the negative voice, thus :

Kuru de arō or *kuru darō*, for *koyō*, “will probably come.”

Konai de atta or *konai datta*, for *konakatta*, “did not come.”

Konai de attarō or *konai dattarō*, for *konakattarō*, “has probably not come.”

For *darō*, *datta*, etc., may be substituted their polite equivalents *deshō*, *deshīta*, etc., already mentioned on p. 167, thus : *kuru deshō*, *konai deshīta*, *konai deshītarō*. Notice that the compound future expresses a somewhat stronger shade of doubt than the simple future. *Aru* is also replaced by the politer *gozaru* in such phrases as *naorimashīte gozaimasū*, for *naorimashīta*, “He has got well again.”

¶ 294. *Iru* and *oru*, “to be,” construed with the gerund, form continuative tenses corresponding to such English expressions as “I am reading,” “I was writing,” “I shall be working,” etc., thus :

Nani wo shīte imasū? “What is he doing?”

What (accus.) doing is?

Mada nete orimasū. “He is still sleeping.”

Still sleeping is.

Necha imasūmai. } “He is not likely to be

Sleeping-as-for, probably-is-not. } *sleeping.* (Emphatic gerund.)

Kesa kara kumotte } “It had been clouding

This-morning since, clouding } over (or cloudy) since

orimashīta ga,—tōtō ame } the morning, and now

had-been whereas, finally rain } at last it has come on

ni natte kimashīta. } to rain.”

to having-become has-come.

<i>Ei no ichi-ri to, Nihon</i> England's one-mile and, Japan <i>no ichi-ri to, dochira ga</i> 's one-league and, which (nom.) <i>nobite imashō?</i> extending probably-is?	}	Which do you think is the longer, an English mile or a Japanese <i>ri</i> ?
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Kite <i>orimasū.</i> Having-come <i>is.</i>	}	"He is having come." <i>i.e.</i> , "He has come."
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In such an instance as the last, the simple past *kimashita* would be less clear; for it might only mean that the man *had* come and had gone away again, whereas *kite orimasū* can only mean that he has come and is still there.

Sometimes we must translate such sentences by the English passive, Japanese idiom almost invariably preferring the neuter, thus:

<i>Mada dekite imasen</i> Still eventuating is-not <i>ka?</i> ?	}	"Isn't it finished yet?"
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Very often the word *iru*, "to be," loses its initial *i* after the gerund, and we hear *neteru* for *nete iru*, "is sleeping;" *kaiteru*, for *kaite iru*, "is written" (lit. "is writing"), etc. This is a good example of the tendency of the Japanese language to turn independent words into agglutinated suffixes. In very vulgar parlance, the particle *wa*, used with an exclamatory force, often coalesces with a preceding *iru*. Thus *naite irā!* for *naite iru wa!* "oh! he is crying." Such expressions are to be carefully avoided.

N. B. Observe, too, that *iru* is often politely replaced by *irassharu*.

¶ 295. *Kuru*, "to come," construed with the gerund, forms what grammarians of certain other Eastern Asiatic

languages have termed “illative” tenses,—“illative” because they superadd to the main idea the subsidiary idea of *motion towards* the speaker or the person addressed, thus :

<i>Kippu wo katte</i> Ticket (accus.) having-bought <i>kimashō.</i> will-come.	}	“ I will go and buy a ticket.”
<i>Yonde kimashō ka.</i> Having-called shall(I)come ?	}	“ Shall I go and call him? ”
<i>Omoshiroi koto wo itte</i> Amusing thing (accus.) saying <i>kita.</i> has-come.	}	“ He has told us a funny story.”

N. B. Observe how English sometimes exactly reverses the Japanese idiom, using “to go” where Japanese has “to come.” In other cases, as in the last of the above examples, the word “come” must simply be omitted in English as superfluous.

¶ 296. *Miru*, “to see,” construed with the gerund, shows that an action is to be attempted, but without any very great effort,—that it is to be, as the slang phrase has it, just taken a shot at :

<i>Yatte mimashō.</i> (From <i>yarū</i> , “to send.”)	}	“ I will just try my hand at it.”
<i>Kiite miru ga ii.</i> Asking to-see (nom.) is-good.	}	“ You had better enquire.”
<i>Nete mite mo, nerare-</i> Sleeping trying even, could- <i>masen deshita.</i> not-sleep (it) was.	}	“ I tried to take a nap, but couldn’t.”

¶ 297. *Nara(ba)*, “if it be,” serves to form a compound conditional (see p. 180).

¶ 298. *Oku*, “to put,” construed with the gerund, indicates the full and complete settling of a matter, thus :

Kippu wo katte
Ticket (accus.) **having-bought** } “I have got my ticket
okimashita. } *all right.*
have-put.

Kangaete oite kudasai. } “Please think the
Reflecting putting condescend. } *matter well over.*”

Techō ni tsūkete
Note-book in having-fixed } “I think I will put it
okimashō. } *down in my note-book (so*
will probably-put. } *as to be sure to remember*
it).

Sore made no koto ni shite
That till 's thing to doing } “There is nothing for
oku hoka, shi-kata ga } *it but to let the matter*
to-put besides, way-to-do (nom.) } *rest there.*
nai.
is'nt.

Atsuraete oita. } “I have ordered it (at
Having-ordered have-put. } *a shop).*
 (More politely *okimashita.*)

The word *oita* in this last example shows that the speaker thinks that the order will be satisfactorily executed. *Atsuraete kita* would mean that one had just come from leaving the order with the shopman.

“ 299. *Shimau*, “to finish,” construed with the gerund, expresses the completion of an action, thus :

Shinde shimatta. (Familiar.) } “He is dead and
Having died has-finished. } *gone.*”

Isha sama ni natte
Physician Mr. to having-become } “He has become a
shimaimashita. } *doctor.*” (After having had
has-finished. } *several other professions in*
view.)

Motte itte
Having-carried having-gone } “He has carried it
shimaimashita. } *off.*”
has-finished.

Utchatte shimaimashō. } “I think I will throw
Throwing-away (I)-will-finish. } it away.”

Tōtō hom-buri ni natte } “It has ended by turn-
At-last main-falling to having- } ing into a regular wet
shimaimashita. } day.”
become has-finished.

N. B. “Main-falling,” in this last example, having been supposed by some students of the first edition to be a misprint for “rain-falling,” it may be well to point out that *hon*, “main (rain),” is here antithetical to “(occasional) rain,” or what we should call a shower, Jap. *yūdachi*.

Beginners might easily be led into misapprehension, by attributing to *shiman* an independent force, instead of looking on it as a simple auxiliary to the verb which precedes it. This point requires attention. Thus *nete shimatta* does not mean “he has finished sleeping,” but rather “He has finished by sleeping,” or more simply “He has gone to sleep.” *Dete shimaimashita* does not mean “He has finished going out,” but “He has gone out.”

¶ 300. The negative present of *suru* or *itasu*, “to do,” construed with the indefinite form of any verb and the postposition *wa*, forms an emphatic equivalent for the negative present of that verb. In such contexts *wa* is generally pronounced *ya* in familiar intercourse:

Ari wa shimasen. (Polite.) }
Ari ya shinai. (Familiar.) } “There isn’t any.”

Sonna koto wa, ii }
Such thing as-for, saying } “I should never dream
ya itashimasen. } of saying such a thing.”
as-for, (I) do-not-do.

Mō ki ya itashima- }
Again coming as-for, (he) will } “I am sure he won’t
sen. } come again.”
not-do.

When two such clauses are co-ordinated, *mo* replaces *wa* in both, thus :

<p><i>Mi mo shinai, kiki</i> <i>Seeing even do-not, hearing</i> <i>mo shinai.</i> <i>even do-not. (familiar.)</i></p>	}	<p>“I neither saw nor heard anything.”</p>
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The first of two clauses thus co-ordinated is often put in the conditional, strange as such a construction may seem to European ideas. Thus the last example might equally well read thus: *Mi mo shinakereba, kiki mo shinai*. It might also read thus: *Mi mo sezu, kiki mo shinai*. Indeed this last would be the most strictly grammatical manner of expressing the idea; for the two clauses would then be *correlated* syntactically, according to the rule explained in ¶ 278—279 (pp. 173-4), *sezu* being the negative gerund of *suru*, “to do.”

¶ 301. *Yaru*, “to send,” “to give,” construed with the gerund, often helps to form a periphrasis for the simple verb when that verb is a transitive one, the periphrasis always retaining something of the idea of “giving,” as in the following examples :

Dashite yaru, for *dasu*. “To put outside.”

<p><i>Butte yarimashō.</i></p>	{	<p>“I will give him a beating.” (<i>Buchimashō</i> would be simply “I will beat him.”)</p>
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<p><i>Inu wo toite yari-</i> Dog (accus.) loosening will- <i>masū.</i> give.</p>	}	<p>“I am going to give the dog his liberty (by untying him).”</p>
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(*Inu wo tokimasū* would be simply “I will untie the dog.”)

<p><i>Daiku ni koshirae-</i> Carpenter by, causing-to- <i>sasete yarimashō.</i> prepare (I) will-probably-give.</p>	}	<p>“I think I will let the carpenter make one.” (Either in order to <i>give him</i> work, or in order to <i>benefit</i> some poor person).</p>
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There are a few more auxiliary verbs; but as their force is purely honorific, the student is referred to ¶ 402 *et seq.*, where the subject of honorific verbs is discussed at length.

¶ 302. The Japanese have a great fondness for rounding off their sentences by one of the equivalents for “to be,” or by *kuru*, *oku*, *shimau*, or *yarū*. The plain verb, without one or other of these auxiliaries, is apt to sound bald. We do not mean to say that the auxiliaries are meaningless expletives. Far from it. They always retain in the mind of the Japanese speaker a portion of their original force. But whereas English idiom for the most part simply states the occurrence of an action, Japanese idiom delights in describing more particularly the manner of the action’s occurrence with reference to the subsidiary ideas of “coming,” “finishing,” etc., which the auxiliaries express. For instance, an English maid-servant, speaking of a piece of dirty linen, will say “I will have it washed, Sir.” Her Japanese sister would say *Arawashite okimashō*, lit. “Having caused (some one) to wash (it, I) will put (it),” that is to say, “I will have it washed, *and there it will be.*” The simple verb merely states a dry fact. The addition of the auxiliary makes the action seem to pass vividly before you. The sentence becomes lifelike and picturesque.

CHAPTER IX.

The Verb (concluded).

PASSIVE AND POTENTIAL VERBS.

¶ 303. The Japanese language has no special conjugation for the passive voice. All passive verbs belong to the second active conjugation, the paradigm of which has been given on p. 152. They are derived from the corresponding active or neuter verbs according to the following rule:—

In verbs of the 1st conjugation add *reru*, in verbs of the 2nd and 3rd conjugations add *rareru*, to the Negative Base, thus:

1st. conj.	{	<i>matsu</i> ,	“to wait;”	<i>matareru</i> ,	“to be (<i>more lit.</i> to get) waited for.”
		<i>oku</i> ,	“to put;”	<i>okareru</i> ,	“to be put.”
		<i>waran</i> ,	“to laugh;”	<i>warawareru</i> ,	“to be laughed at.”
		<i>yobu</i> ,	“to call;”	<i>yobareru</i> ,	“to be called.”
2nd. conj.	{	<i>keru</i> ,	“to kick;”	<i>kerareru</i> ,	“to be kicked.”
		<i>taberu</i> ,	“to eat;”	<i>taberareru</i> ,	“to be eaten.”
3rd. conj.	{	<i>iru</i> ,	“to shoot;”	<i>irareru</i> ,	“to be shot.”
		<i>miru</i> ,	“to look;”	<i>mirareru</i> ,	“to be looked at.”

The irregular verbs *kuru*, “to come;” *shinuru*, “to die;” and *suru*, “to do,” have the passives *korareru*, *shinareru*, and *serareru* or *sareru* respectively. The polite termination *masū* is not susceptible of the passive form.

¶ 304. A glance at the origin of the Japanese passive

will furnish the student with a key to all the difficulties connected with it. Properly speaking, the so-called passive is not a passive at all, but an active in disguise. Such a form as *utareru*, for instance, is etymologically *uchi¹ ari² eru³*, as literally as possible “to get³ being² beating¹,” i.e., “to get a beating,” “to get beaten,” hence “to be beaten.” Similarly *irareru* is from the stem *i*, a euphonic *r*, and *ari eru*, i.e., “to get being shooting,” “to get a shooting,” “to get shot.” Hence the place of all passive verbs in the second conjugation along with the verb *eru*, “to get.” Hence, too, the fact that intransitive verbs are susceptible of passive forms, such as *furareru*, “to get rained upon,” “to have it rain,” from *furu*, “to rain;” *shinareru*, “to have some one die.”

¶ 305. This curious idiom may be better illustrated by some complete sentences, thus :

<p><i>Ototsan ni okora-</i> Papa by (you) will-be- <i>reru yo!</i> got-angry, oh!</p>	}	<p>“Oh! you will have (or make) papa angry with you;” <i>more lit.</i> “You will be got angry with by papa.”</p>
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<p><i>Anna kyaku ni kora-</i> Such guests by, getting- <i>recha, mei-waku shimasū.</i> come(d), perplexity does.</p>	}	<p>“A man doesn’t know what to do, when he has such guests as that come to the house;” <i>more lit.</i> “when he is come to by such guests.”</p>
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Or take, from the opening sentence of the second chapter of the “*Botan Dōrō*” in the Practical Part of this work, the words

Go shimpu sama ni wa naku
August real-father Mr. by as-for, non-existent
narare.....
getting-become(d).....

Parsed literally, they signify “Being died by his father;”

but they simply, mean "Having had his father die," or, as we should generally express it, "Having lost his father."

N. B. As shown in these examples, the preposition "by" of English passive constructions is expressed by the postposition *ni*.

¶ 306. The following examples are of a somewhat different nature :

Ano hito wa, dare ni
That person as-for, everybody
 de mo homerarete imasū.
by even, getting-praised is. } "He is praised by
 every body."

Kono inu wa, muyami
This dog as-for, reckless-
 ni hoeru kara, hito ni
ly barks because, people by
 iyagararemasū.
gets-disliked. } "This dog gets itself
 disliked, because it is for
 ever barking."

Kubi wo hanerareta.
Head (accus.) got-struck-off. } "He got his head cut
 off," *less lit.* "His head
 was cut off."

Ashi wo inu ni kui-
Leg (accus.) dog by (I) have-
 tsūkaremashita.
got-bitten. } "I have had my leg
 bitten by a dog;" *less*
lit. "I have been bitten
 in the leg by a dog;" *still*
less lit. "My leg has
 been bitten by a dog."

Oshii koto ni wa, yūkyō
Regrettable fact as-for, pleasure
 ni kokoro wo ubawarema-
by, heart (accus.) having-got-
 shite, gyō ga orosoka
stolen, business (nom.) remissness
 ni narimashita.
to has-become. } "I am sorry to say
 that he has become en-
 grossed in (*lit.* has got
 his heart stolen by) plea-
 sure, and has become
 remiss in his work."

N. B. The phraseology of this last example would hardly be understood by the lower classes.

¶ 307. The presence of *wo* in such examples as the last three is apt to puzzle the beginner. But there is nothing really illogical about it. The word accompanied by *wo*

actually *is* in the accusative in Japanese, as shown by the literal translations we have given. It is not in any way the subject of the sentence. That its English equivalent in a free translation may happen to be the indirect object of the verb, or even a nominative, only shows how necessary it is for those who would speak idiomatically to get into the habit of looking at ideas from the Japanese point of view. The real nominative here, as in sentences of every kind, is very rarely expressed in Japanese.

¶ 308. It is important for the student, when occupied with Japanese passive constructions proper, to compare what has been said in ¶ 293 (p. 185) concerning an intransitive idiom with *aru*, "to be," by which the English passive is frequently expressed. To that paragraph he is accordingly referred.

¶ 309. The passive passes by a natural transition into the potential sense. If such and such an action is performed by me, evidently I am able to perform it. If it is not performed by me, a somewhat hasty logic will assume that I am not able to perform it. Thus *okareru* may mean either "to be put," or "to be able to put;" *korareru* may mean either "to have some one else come to one" ("to be comed"), or "to be able to come."

N. B. The single form *omowareru*, from *omou*, "to think," is somewhat exceptional. When taken potentially, it does not mean "to be able to think," but "to venture to think," "I am inclined to think."

N. B. For the natural transition of these passive-potential forms to an honorific sense, see ¶ 403.

<p><i>Ano hito ni wa, sake wa</i> That person by, liquor as-for <i>nomarenai.</i> does-not-get-drunk.</p>	<p>{ "He cannot drink <i>sake.</i>" (More lit., "Sake does not get drunk by him.")</p>
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Gozen ga taberaremasen. } "I can't taste a
Rice (nom.) gets-not-eaten. } morsel."

Mairaremasū. "One can go."

Ikareō mo nai. } "I am not likely to
Likely-to-be-able-to-go even am-not. } be able to go."
(or more politely *gozaimasen*).

Mazukūte taberaremasen. } "It is too nasty to
Being-nasty, cannot-eat. } eat."

Kyō no atsusa wa, korae- } "The heat to-
To-day's heat as-for, cannot- } day is unbear-
raremasen. } able."
endure.

¶ 310. Potentiality is often otherwise expressed by means of the verb *dekiru*, a corruption of the Classical (*i*)*de-kuru*, "to come out." *Dekiru* has come to mean "to eventuate," "to take place," "to be ready," "to be done," "to be possible," but must often be rendered in English by the active "can," "can do," "do," thus:

Watakūshi wa agaru koto ga }
Me as-for, go-up fact (nom.) }
dekimasen kara, anata ga } "As I cannot go
eventuates-not because, you (nom.) } to you, I can only
o ide kudasaru koto ga } see you if you will
honourable exit condescend fact (nom.) } be so kind as to
dekimasū nara, o me ni } come to me."
eventuate if-is, honourable eyes on }
kakarimashō. }
will-probably-hang.

The original intransitive meaning of *dekiru* sufficiently explains why this verb is construed with the nominative particle *ga*, and not with the accusative particle *wo*,—a point which foreigners often fail to grasp.

¶ 311. Impossibility is sometimes expressed by means of the verb *kaneru*, "to be unable," "cannot," which is suffixed to the indefinite form, thus:

Sekkaku no o sasoi
Special-pains of honourable irritation
de gozaimasu ga,— konnichi wa
is although, to-day
mairi-kanemasū.
go-cannot.

“I am sorry I cannot avail myself of your exceedingly kind invitation for to-day.”

Makoto ni mōshi-kanemashita
Truth in say-could-not
ga,— kasa wo ip-pon
although, umbrella(accus.) one-piecey
o kashi kudasaimashi.
honourably lending condescend.

“I hardly like to ask you for it, but would you kindly lend me an umbrella?”

This idiom, which is inherited from the Written Language, is now heard only from the lips of the educated.

¶ 312. The verb *morau*, “to receive” (more politely *itadaku*, “to put on the head,” in allusion to the Japanese custom of raising a present to the forehead), construed with the gerund, helps to form an idiom which closely resembles the so-called passive both in formation and meaning, thus :

Shimbun wo yonde morau,
Newspaper (accus.) reading to-receive,

i.e., “to receive somebody else’s reading of the newspaper,” or, as we should generally say, “to have the newspaper read aloud to one.”

Monde morau.
Rubbing to-receive.

{ “To have oneself shampooed.”

Asa hayaku okoshite
Morning early rousing
moraitai.
wish-to-receive.

{ “I wish to be called early in the morning.”

Dōka go shūsen wo shite
Please august assistance(accus.) doing
itadakitō gozaimasū.
wishing-to-receive am.

{ “I wish you would be so very kind as to help me.”
 (Very polite.)

¶ 313. Many English passive verbs must be rendered by Japanese intransitives. This happens when the idea is one which does not necessarily imply the action of an outer agent, as in *kūtabireru*, "to be tired;" *odoroku*, "to be astonished;" *tasūkaru*, "to be saved" (not by another person, which would be the passive *tasūkerareru*, but rather "to be safe owing to having escaped from danger"); *yorokobu*, "to be pleased;" *hasen¹ ni² au³*, "to be shipwrecked," lit. "to meet³ with² shipwreck.¹" After all, "to be tired," "to be astonished," "to be pleased," are not necessarily passive ideas even in English, as may be seen by comparing them with such synonyms as "to be weary," "to wonder," "to rejoice."

N. B. Many of the verbs here spoken of are inchoative, i.e., they mark the beginning of a condition. For instance *kūtabireru* means properly "to become tired;" *nureru* is "to get wet;" *kawaku* is "to get dry." "I am tired" is expressed by *kūtabirete iru* or by the past *kūtabiremashita*. Similarly:

Nurete imasū, or *Nuremashita*. "I am (i.e., have become) wet."

Kimono ga kawakimashita. { "Your clothes are dry" (i.e.,
have become dry after having
been wet).

¶ 314. The aversion of the Japanese language to the use of passive constructions is strongly marked. In nine cases out of ten, the English passive must be replaced either by one of the intransitive verbs just mentioned, or by an active though subjectless construction, thus:

Risūke¹ to² iu³ otoko¹, "A man called Risūke;" lit. "A man¹ (of whom people) say³ that² (he is) Risūke¹."

Kyo-nen¹ tateta² uchi³, "A house built last year," lit. "A house³ (which some one) built² last-year.¹"

Ate¹ ni² narimasen³, "It is not to be depended upon," lit. "(It) becomes-not³ to² reliance¹."

Yoshūta¹ hō² ga³ yokarō⁴, "It had better be given up,"
lit. "The forbore¹ side² will-probably-be-good⁴."

Kore¹ wa² nani³ ni⁴ tsūkaimasū⁵? "What is this used for?"
lit. "As-for²this¹, (people) use⁵ (it) for¹ what³?"

Kore¹ wa², nani³ de⁴ dekite⁵ orimasū⁶? "What is this made of?"
lit. "As-for²this¹, what³ by⁴ eventuating⁵ is⁶?"

Konna¹ tansu² wa³, doko⁴ de⁵ kaemasū⁶? "Where are such cabinets as this to be bought?"
lit. "As-for³ such¹ cabinets², where¹ at⁵ are-buyable⁶?"

These examples, together with those given on p. 55 and in ¶ 439, besides others scattered throughout the volume, may serve to show the student how passive idioms are avoided. He could hardly do better than forbid himself the use of them altogether during the first six months of his battle with the language.

ON CERTAIN INTRANSITIVE VERBS.

¶ 315. Japanese has a large class of verbs which it is generally convenient to translate by English passive or potential idioms, but which in Japanese itself are, properly speaking, intransitive. Even in English we feel a difference between two such assertions as "The gold is melting in the furnace," and "The gold is being melted in the furnace." In the first case the melting is represented as a spontaneous event; in the second case it is explicitly declared to be the work of some outer agent. The verb of the former corresponds to the Japanese *toke-ru*, "to melt" (intransitive); that of the latter to *tokareru*, "to get melted" (passive derived from the transitive *toku*, "to melt"). There are thus numbers of intransitive verbs of the second conjugation, formed from transitives of the first conjugation by changing the termination *u* into *eru*:—

TRANSITIVE.	INTRANSITIVE.	
<i>kaku,</i>	<i>kakeru,</i>	“to write.”
<i>kiru,</i>	<i>kireru,</i>	“to cut.”
<i>toku,</i>	<i>tokeru,</i>	“to melt.”
<i>toru,</i>	<i>toreru,</i>	“to take.”
<i>uru,</i>	<i>ureru,</i>	“to sell.”
<i>yomu,</i>	<i>yomeru,</i>	“to read.”

¶ 316. The transitives *kiru*, *uru*, *yomu*, etc., are used in translating such phrases as “to cut a slab of stone,” “to sell goods,” “to read a sentence.” The intransitives *kireru*, *ureru*, *yomeru* are used in translating such phrases as “This stone cuts easily,” “These goods sell cheaply,” “This sentence does not read well.” The Japanese construction is less closely followed, but practical convenience often best served, by employing the word “can,” thus:

“You can cut this stone easily.”

“These goods can be sold cheaply.”

More especially is this the case when the original verb is itself intransitive according to English ideas, thus: *iku*, “to go;” *ikeru*, “(I) can go.” But there is never any reference to “I” or to “can” in the mind of the Japanese speaker.

¶ 317. The difference between the intransitives in *eru* and the true potentials in *areru* and *rareru* is that the latter tend to express moral ability—“may” rather than “can,”—because the moral ability to perform an action depends on the sanction of a law outside the agent; whereas the forms in *eru* express a physical ability—“can” rather than “may,”—because the physical ability to perform an action is generally independent of any outer will. Thus *ikemasu* means “one can go” (because the way is easy, or because one is a good walker). *Ikuremasu* means

“one can go” (because there is no prohibition against so doing). It is true that the two forms are sometimes confounded, just as English speakers occasionally use “can’t” where “mayn’t” would be more appropriate.

N. B. *Ikenai* (politely *ikemasen*) is an idiom of constant occurrence in the sense of “(that) won’t do.”

¶ 318. The difference of meaning between the passive forms in *areru* and *rareru* and the intransitives in *eru*, the former implying, and the latter not implying, the action of an outer agent, may be illustrated by the following example. *Kiraremashta* would be used in speaking of a man who had been killed (lit. cut) by some highwayman or other person. *Kireta* would be used in speaking of a rope which had snapped spontaneously, or of friendly intercourse which had dropped without either of the parties to it formally breaking with each other.

¶ 319. Verbs belonging to the second and third conjugations are not capable of forming intransitives in *eru*, and therefore make shift with the passive-potentials in *rareru*. Note however *mieru*, “to be visible,” “to seem,” formed irregularly from *miru*, “to see.” Like it is *kikoeru*, “to be audible,” formed from *kiku*, “to hear.”

¶ 320. The following are a few examples of Intransitives :

Sōzōshikūte kikoemasen.
Being-uoisy, is-not-audible.

{ “There is such a row, I can’t hear a word.”

Ienai koto wa nai.
Cannot-say fact as-for, is-not.

{ “It *can* be said, (though in practice people do not often say it.)”

Kono mama de wa irarenai.
This fashion by as-for, cannot-be.

} “We can’t go on in this way.”

Kore de wa, totemo ikemasen. } “This won't do at
This by as-for, positively goes-not. } all.”

Dō de mo shire ya }
Anyhow be-knowable as-for, } “There is no
shinai. (*ya=wa*; see N. B. to p. 86.) } means of knowing.”
does-not.

Mazukūte nomenai. } “It is too nasty
Being-nasty, is-undrinkable. } to drink.”

Mazukūte taberarenai. } “It is too nasty
Being-nasty, is-un-eatable. } to eat.”

Yomeru ni wa yomemasu }
Readable as-for, is-readable } “Oh! yes, one *can*
ga,— te ga warukūte, } read it; but it is
although, hand (nom.) being-bad, } extremely difficult,
koto no hoka mendō desū. } owing to the bad-
extraordinarily troublesome is. } ness of the hand-
writing.”

Observe the repetition of the verb at the beginning of this last example. A specially strong emphasis is often expressed by this idiom, for which see ¶ 124 (p. 85).

ON TRANSITIVE AND INTRANSITIVE PAIRS OF VERBS.

¶ 321. In English the same word commonly does duty both as a transitive and as an intransitive verb, the context alone determining in which of these acceptations it is to be understood. Sometimes the passive does duty for the intransitive, sometimes altogether different words are employed. In Japanese the transitive and intransitive meanings are almost always expressed by different verbs derived from the same root, thus :

INTRANSITIVE.

aku, 1st. conj., “to
be open;”

hajimaru, 1st. conj., “to
begin;”

TRANSITIVE.

akeru, 2nd. conj., “to
open.”

hajimeru, 2nd. conj., “to
begin.”

INTRANSITIVE.

TRANSITIVE.

<i>hirakeru</i> , 2nd. conj., "to become civilised ;"	<i>hiraku</i> , 1st. conj., "to civilise."
<i>kaeru</i> , 1st. conj., "to return ;"	<i>kaesu</i> , 1st. conj., "to return."
<i>kakureru</i> , 2nd. conj., "to hide (oneself) ;"	<i>kakūsu</i> , 1st. conj., "to hide."
<i>naoru</i> , 1st. conj., "to get well ;"	<i>naosu</i> , 1st. conj., "to cure."
<i>nobiru</i> , 3rd. conj., "to stretch ;"	<i>nobusu</i> , 1st. conj., "to stretch."
<i>oreru</i> , 2nd. conj., "to break ;"	<i>oru</i> , 1st. conj., "to break."
<i>oriru</i> , 3rd. conj., "to descend ;"	<i>orosu</i> , 1st. conj., "to lower."
<i>sorou</i> , 1st. conj., "to match ;"	<i>soroeru</i> , 2nd. conj., "to match."
<i>tasūkaru</i> , 1st. conj., "to be saved ;"	<i>tasūkeru</i> , 2nd. conj., "to save."
<i>tatsu</i> , 1st. conj., "to stand ;"	<i>tateru</i> , 2nd. conj., "to set up."
<i>yakeru</i> , 2nd. conj., "to burn ;"	<i>yaku</i> , 1st. conj., "to burn."

N. B. Sometimes only one of the pair is in modern use, e.g., *hosu*, "to dry" (1st. conj., trans.), the corresponding intransitive of which, *hiru* (3rd. conj.), is now always replaced by the synonymous verb *kawaku*.

¶ 322. The derivation of these pairs of verbs from a common root follows no fixed rule. Practice and the dictionary are the only guides. At the same time we may note that :

I. Numbers of intransitives of the 1st. conjugation end in *aru*, thus :

<i>aratamaru</i> ,	“to be reformed.”	} Such mostly have corresponding transitives in <i>eru</i> , belonging to the 2nd. conjugation, thus, <i>aratameru</i> , <i>kakeru</i> , <i>kasameru</i> , etc.
<i>kakaru</i> ,	“to hang.”	
<i>kasamaru</i> ,	“to be piled up.”	
<i>mazaru</i> ,	“to be mixed.”	
<i>sadamaru</i> ,	“to be fixed.”	
<i>todomaru</i> ,	“to stop.”	

The reason for such verbs in *aru* all being intransitives is that they are formed by the agglutination of *aru*, “to be,” to the stem.

¶ 323. II. Numbers of transitives of the 1st. conjugation have stems ending in *s*, thus :

<i>kesu</i> ,	“to extinguish.”	} The corresponding transitives follow no fixed analogy.
<i>kowasu</i> ,	“to break.”	
<i>mawasu</i> ,	“to turn.”	
<i>mōdosu</i> ,	“to give back.”	
<i>utsusu</i> ,	“to remove.”	
<i>wakasu</i> ,	“to boil.”	

The *s* terminating the stem of such verbs is probably, in many cases at least, a fragment of the auxiliary *suru*, “to do.”

REFLECTIVE VERBS.

¶ 324. The Japanese language has no reflective verbs. But we may, before quitting the subject of intransitive verbs, draw attention to the fact that many Japanese intransitives correspond to European reflectives, as, for instance, the following :

JAPANESE INTRANSITIVES.	ENGLISH REFLECTIVES.
<i>asobu</i> ,	“to amuse oneself” (“to play”).
<i>hataraku</i> ,	“to exert oneself” (“to work”).
<i>kūtabireru</i> ,	“to tire oneself” (“to get tired”).
<i>shitagau</i> ,	“to conform oneself” (“to obey”).

Many compounds with *suru* likewise correspond to English reflectives, thus :

jisatsu suru, “to kill oneself” (“to commit suicide”).

manzoku suru, “to content oneself” (“to be content”).

shītaku wo suru, “to prepare oneself” (“to get ready”).

taikutsu suru, “to bore oneself” (“to get bored”).

The alternative non-reflective English equivalents, which we have given for each of the above, will suffice to show how easy it is to render a reflective idea in some other way, and how natural it therefore was for the Japanese mind not to hit on the reflective form of verbal expression.

CAUSATIVE VERBS.

¶ 325. Causative verbs are derived from transitives or intransitives according to the following rule :—

In verbs of the 1st. conjugation add *seru*, in verbs of the 2nd. and 3rd. conjugations add *saseru*, to the Negative Base, thus :

1st. conj.	{	<i>korosu</i> , “to kill ;”	<i>korosaseru</i> , “to cause to kill.”
		<i>oku</i> , “to put ;”	<i>okaseru</i> , “to cause to put.”
		<i>shiru</i> , “to know ;”	<i>shiraseru</i> , { “to cause to know,” i.e., “to tell.”
		<i>yomu</i> , “to read.”	<i>yomaseru</i> , “to cause to read.”
2nd. conj.	{	<i>eru</i> , “to obtain ;”	<i>esaseru</i> , { “to cause to ob- tain,” i.e., “to give.”
		<i>taberu</i> , “to eat ;”	<i>tabesaseru</i> , { “to cause to eat,” i.e., “to feed.”
3rd. conj.	{	<i>abiru</i> , “to bathe ;”	<i>abisaseru</i> , “to cause to bathe.”
		<i>tsükiru</i> , { “to come to an end ;”	<i>tsükisase- ru</i> , { “to cause to come to an end.”

N. B. The *s* of the causative termination is probably a fragment of the verb *suru*, "to do."

The chief irregular verbs are made causative as follows :

kuru, "to come;" *kosaseru*, "to cause to come."

shinuru, "to die;" *shinaseru*, "to cause to die."

suru, "to do;" *saseru*, "to cause to do."

The polite termination *masū* is not susceptible of the causative form.

¶ 326. An alternative method of forming the causative, which belongs to the Written Language, but which may still occasionally be heard from the lips of the educated, is to agglutinate *shimeru* and *seshimeru* instead of *seru* and *saseru* respectively, thus: *korosashimeru*, *eseshimeru*, *tsūkiseshimeru*.

¶ 327. All causatives are conjugated according to the paradigm of the second conjugation, and are, like other verbs, susceptible of the passive voice, thus:

shiraserareru, "to be caused to know," *i.e.*, "to be told."

tabesaserareru, "to be caused to eat," *i.e.*, "to be fed."

abisaserareru, "to be caused to bathe."

In practice, however, these complicated forms are rarely employed.

¶ 328. The Japanese causative includes three or four shades of meaning. Thus *koshiraesaseru*, the causative of *koshiraeru*, "to prepare," must be rendered sometimes by "to cause to prepare," or "to make prepare," sometimes by "to allow to prepare," or "to let prepare." The fundamental idea of the causative is that, while the action is actually performed by one person, the question as to whether it shall be performed at all is in some way or other decided by another person.

¶ 329. In causative constructions, the noun standing for the person who is made to perform the action is marked by the postposition *ni*; and the noun standing for the person or thing the action is performed upon is marked by the postposition *wo*.

Kiku wo ueki-ya
Chrysanthemums (accus.), **gardener**
ni sugu ni uesashite
by, immediately causing-to-plant
kudasai.
condescend.

“ Please make the gardener plant out the chrysanthemums at once.”

Daiku wo yonde,
Carpenter (accus.) **having-called,**
futsugō na tokoro wo
inconvenient places (accus.)
naosaseru ga ii.
causing-to-repair (nom.) (is) **good.**

“ It will be as well to send for the carpenter, and get him to repair the broken places.”

Ima kozūkai ni ii-tsukete,
Now coolie to commanding,
niwa no sōji wo sase-
garden's cleansing (accus.) **cause-**
ru ga ii.
to-do (nom.) (is) **good.**

“ You had better tell the coolie to come and sweep up the garden.”

Tsumari sake de mo karawaseru-
At-last liquor even to-be-caused-
reru no deshō yo!
to-buy fact will-probably-be, oh!
 (Example of passive of causative from the “*Botan-Dōrō*.”)

“ I tell you it will end by his getting bullied into treating the other fellow to liquor.”

Henji wo kaite iru kara,
Answer (accus.) **writing am because,**
tsūkai no mono wo matashite-
message's person (accus.) **causing-to-**
te kudasai.
wait condescend.

“ Please tell the messenger to wait while I write an answer.”

N. B. The gerunds *uesashite* and *matashite* should, strictly speaking, be *uesasete* and *matasete*, according to the paradigm of the second conjugation to which all causative verbs belong. But it is very usual in ordinary conversation thus to make the gerund of these verbs follow the analogy of the first conjugation.

¶ 330. Do not confound transitive verbs of the first conjugation whose stem happens to end in *s*, such as *dasu*, “to put outside,” “to send out;” *hayasu*, “to grow” (trans.), with causative verbs of the second conjugation. Thus:

<p><i>Detagatte iru kara,</i> Wishing-to-go-out is because, <i>chin wo dashite yatte</i> pug (accus.) putting-outside sending <i>kudasai.</i> condescend.</p>	}	<p>“The pug wants to go out; so please let it out.”</p>
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<p><i>Moto kara ima no yō</i> Origin from, now 's fashion <i>ni hige wo hayashite ima-</i> in, beard (accus.) growing were <i>shita ka?</i> ?</p>	}	<p>“Did (the Japanese) formerly grow mustaches, as they do now?”</p>
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¶ 331. It is true that we have been obliged to use the causative word “let” in rendering the first of these sentences into English, and that we might just as well have used it in the second. Nevertheless the distinction has some importance in Japanese. It would be a great mistake to confound *kasu*, “to lend,” with *karisaseru*, “to cause to borrow,” just as it would be a great mistake to confound *tateru*, “to set up,” with *tataseru* (from *tatsu*), “to cause to stand up.” In the case of “lending” and “causing to borrow,” the difference is quite clear even in our English idiom. In Japanese it is so in all cases. Thus, *tateru* means “to stand some dead object up,” or to “set up” as king some puppet with no will of his own. *Tataseru*, on the other hand, implies that the person who is caused to stand up is an agent possessed of independent volition. *Tatesaseru*, the causative of *tateru*, “to set up,” would mean “to cause another to set a third person up.” To take another instance, *orosu* means to

“lower,” i.e., “to launch,” a vessel into the water, while *orisaseru* (causative of *oriru*, “to descend”) would be used, let us say, of making a person descend the side of a ravine on his own feet.

¶ 332. Though scrupulous with regard to the above point, the Japanese are less careful than ourselves to distinguish the causative from the ordinary active idiom. Thus, where we should say “I am going to *have* my hair cut,” they prefer to say simply *Kami¹ hasami² ni³ ikimasū⁴*, lit. “(I) go⁴ to³ cut² (my) hair¹.” Even in English, however, we often transgress against logical exactness in precisely the same way. Thus we are apt to say that we are building a house, when what we really mean is that we are having one built for us by an architect, who himself causes it to be built by the masons.

¶ 333. Observe that though Japanese, as stated in ¶ 327, p. 207, has passive forms of the causative, it has no causative forms of the passive. It never uses such idioms as the English “to cause to be arrested,” “to cause to be altered,” etc., but always employs the corresponding active instead, thus :

<p><i>Mihon wo motte kosa-</i> <i>Sample (accus.) carrying har-</i> <i>shite, sōdan</i> <i>ing-caused-to-come, consultation</i> <i>itashimashō.</i> <i>(we) will-do.</i></p>	}	<p>“We will let some samples be brought, and then consult about the matter.” <i>More lit.</i> “We will cause (some one) to bring some patterns,” etc.</p>
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This is but an additional illustration of the marked preference which the Japanese language has for the active over the passive voice.

N. B. Note in passing how *motte kuru*, “to bring,” becomes *motte kosaseru*, “to cause to bring,” the second verb *kuru* alone suffering a change of form. All such cases are treated in the same manner.

COMPOUND VERBS.

¶ 334. Many complex verbal ideas are expressed in Japanese by means of compound verbs, which replace the prepositional verbs of European languages, and sometimes correspond to whole phrases, thus :—

tobi-agaru, lit. “jump-ascend,” i.e., “to ascend by jumping,” “to jump up.”

tobi-komu, lit. “jump-enter,” i.e., “to enter by jumping,” “to jump in.”

tobi-kosu, “to cross by jumping,” i.e., “to jump across.”

kiri-korosu, “to kill by cutting,” i.e., “to cut to death.”

buchi-korosu, “to kill by beating,” i.e., “to beat to death.”

buchi-taosu, “to prostrate by beating,” i.e., “to knock down.”

mi-marwaru, “to go round by looking,” i.e., “to look round.”

mi-otosu, “to drop in looking,” i.e., “to overlook.”

mi-sokonau, “to mistake in looking,” i.e., “to see wrong.”

kiki-sokonau, “to mistake in hearing,” i.e., “to hear wrong.”

shini-sokonau, “to mistake in dying,” i.e., “barely to escape death.”

wake-ataeru, “to divide and give,” i.e., “to give in shares.”

¶ 335. The following are further examples chosen from among many scores of those in commonest use :

de-au, “to meet by going out,” i.e., “to meet out of doors,” “to encounter.”

deki-agaru, "to eventuate and rise," i.e., "to be completed."

meguri-au, "to meet by going round," i.e., "to come across after many adventures."

mi-tsūkeru, "to fix by seeing," i.e., "to notice."

mōshi-awaseru, "to cause to meet by saying," i.e., "to arrange beforehand." (*Awaseru* is the causative of *au*, "to meet.")

nori-okureru, "to be late in riding," i.e., "to be too late" (for the train, etc.).

omoi-dasu, "to put outside by thinking," i.e., "to call to mind."

toki-akasu, "to loosen and clear," i.e., "to explain."

tsūki-ataru, "to reach by striking," i.e. "to strike against," "to come to the end" (of a street).

uke-au, "to meet by receiving," i.e., "to guarantee."

uke-toru, "to take by receiving," i.e., "to take delivery of."

uri-sabaku, "to manage by selling," i.e., "to sell off."

¶ 336. Some verbs recur with special frequency in the character of second member of a compound; thus (to mention only three or four):

Dasu denotes the action of coming out, taking out or beginning, as in *hashiri-dasu*, "to run out;" *tori-dasu*, "to take out;" *naki-dasu*, "to begin to cry."

N. B. *Dasu* is properly a transitive verb, corresponding to the intransitive *deru*, "to come out." Its intransitive use in such compounds as *hashiri-dasu* is therefore somewhat anomalous, but it is sanctioned by usage.

Kakaru shows that the action denoted by the chief verb is about to commence, or that it is accidental, as in *naori-kakaru*, "to be on the road to recovery;" *tōri-kakaru*, "to happen to pass by."

Kakeru, generally shows that the action has been begun and then abandoned, as in *shī-kakeru*, “to leave half done;” *hanashi-kakeru*, “to break off in the middle of saying something.”

Komu corresponds to the English word “in,” as in *tobi-komu*, “to jump in;” *furi-komu*, “to come in” (said of rain or snow coming into the house).

Kiru, “to cut,” indicates totality, as in *kai-kiru*, “to purchase the whole” (of a consignment, etc.); *kari-kiru*, “to hire the whole” (of a house, etc.); *shime-kiru*, “to close up” (e.g. a part of a building undergoing repairs).

- ¶ 337. Occasionally three verbs are compounded together, as *mōshi-age-kaneru*, a very respectful way of expressing “to hesitate to say.” It is compounded of *mōsu*, “to say;” *ageru*, “to lift up;” and *kaneru*, “to be unable.”
- ¶ 338. Compound verbs, like simple ones, are susceptible of taking the negative, passive, potential and causative suffixes, as :

buchi-taosanakatta, “did not knock down;”
buchi-taosenakatta, “could not knock down;”
buchi-taosarete, “being knocked down;”
buchi-taosaseru, “to cause to knock down;”

all from the verb *buchi-taosu*, “to knock down.”

- ¶ 339. As shown by the examples we have given, the first member of a compound verb is put in the indefinite form, while the second member alone is conjugated through the various moods and tenses. The first member generally stands in an adverbial relation to the second. Thus in *buchi-korosu*, “to beat to death,” the first member *buchi* shows the manner of action of the second member *korosu*. In some few cases, however, the signification

of the two members of the compound is co-ordinated, for instance in *iki-kaeru*, “to go and come back again.”

¶ 340. The Japanese language makes such lavish use of compound verbs, that it is essential for him who would speak idiomatically to get into the habit of employing them in preference to simple verbs wherever possible. Here are a few examples of their use:—

Fūto omoi-dashimashita. } “It has just occurred
Suddenly think-have-put-out. } to me.”

Aa! kaki-sokonaimashita. } “Oh! I have made a
Ah! write-have-mistaken. } mistake (in writing).”

Kiki-sokonai desū. } “You have heard
Hear-mistake (it) is. } wrong.”

Chōdo watakūshi ga }
Just I (nom.) } “I was just on the
de-kakeru tokoro deshita. } point of going out.”
go-out place was. }

Tsūkai ga iki-chigai ni }
Messengers (nom.) go-differ to } “The two messengers
narimashita. } crossed each other.”
became. }

Kono uchi kara ii no } “I will select the
This inside from, good ones } best from among
wo eri-dashimashō. } these.”
(accus.) choose-will-put-out. }

Furi-dashite kita }
Fall-beginning has-come } “As it has come on
kara, deru no wo } to rain, I think I will
because, going-out action (accus.) } put off my walk.”
mi-awasemashō. }
see-will-probably-cause-to-meet. }

<i>Mō hitotsu ii-tsūkeru koto</i>	} "I have another order to give to the messenger who has just started off; so please call him back."
Still one say-fix thing	
<i>ga aru kara, ima no</i>	
(nom.) is because, now 's	
<i>tsūkai wo yobi-</i>	
messenger (accus.) call-	
<i>kayashite kudasai.</i>	
having-given-back condescend.	

N. B. With regard to the gerund *kayashite* in this last example, observe that the verb is properly *kaesu* (compare *kaeru*, "to go back"); but the corruption *kayasu* is in common Colloquial use.

THE EQUIVALENTS OF THE VERB "TO BE."

¶ 341. The student who is perplexed by the variety of manners in which the Japanese language expresses the sense of our substantive verb "to be," should note the following remarks:—

Aru, atta, arō, etc., means properly "there is," "there was," "there perhaps will be," but is often best translated by "I (you, etc.) have," the Japanese nominative becoming the English objective case, as:

<i>Kane</i>	<i>ga</i>	<i>aru.</i>	} "I have some money."
Money	(nom.)	(there)is.	

By the addition of *masū*, as *arimasū*, *arimashita*, *arimashō*, the expression is made more polite. *Gozaimasū*, *gozaimashita*, *gozaimashō* (conf. ¶ 270) are more polite still, but the signification is exactly the same.

N. B. Of course there may be, and are, cases in which a free and idiomatic English rendering will require "is" or "was," instead of "there is" or "there was" as the equivalent of *aru*, *arimasū*, *gozaimasū*, etc. But the proper signification of the Japanese itself is always "there is," "there was," etc., except in the case mentioned in the next paragraph.

¶ 342. However, when combined with an adjective, the verb *gozaimasū* means simply "to be," thus:

Kono mizu wa, taihen ni karū } “This water is
This water as-for, awfully light } deliciously soft.”
gozaimasū. }
(it) is. }

The certain present tense of *aru* and of *arimasū* is rarely, if ever, thus used with the *ū* or *ō* form of adjectives (see p. 117 and p. 121), as the adjective includes in itself the idea of the verb “to be.” Thus the less polite equivalent of the above sentence would be *Kono mizu wa, taihen ni karui*. In the other tenses, however, the verb *aru* appears as an agglutinated suffix, as explained in ¶ 186 (p. 124), and shown in the paradigm on p. 125; thus *karukatta*, “was light;” *karukarō*, “is or will probably be light,” etc.

¶ 343. *De aru, de atta, de arō*, etc. (familiar),

De arimasū, de arimashita, de arimashō, etc. (rather polite),

De gozaimasū, de gozaimashita, de gozaimashō, etc. (truly polite), are the simple verb “to be” without “there,”—that is to say they mean “I am,” “he, she, or it is,” “we are,” “you are,” “they are,” and so on through all the other tenses. *Da* is a corruption of *de aru*; *datta* and *darō* are corruptions of *de atta* and *de arō*, with which they exactly agree in meaning. (Conf. end of ¶ 88, p. 62.) These forms might with propriety be written *d'a*, *d'atta*, and *d'arō*, in order the more clearly to mark their composite origin.

Kore wa nan de aru? } “What is this?”
This as-for, what is (it)? } (More often *Kore wa nan da?*)

Uso de gozaimashō. }
Lie probably-is. } “It is probably a lie.”

<p><i>Tōkaidō kara mawatte itta hō</i> <i>Tōkaidō</i> <i>by turning west side</i> <i>ga kaette toku darō.</i> (nom.) <i>contrariwise profit will-</i> <i>probably-be.</i> (Politely, <i>de gozaimashō.</i>)</p>	}	<p>“Though you mightn't think so, it will probably be shorter to go round by the Tōkaidō.”</p>
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¶ 344. *Desū*, *deshita*, and *deshō* have the same signification respectively as *de gozaimasū*, *de gozaimashita*, and *de gozaimashō*, of which they are contractions. Thus the second and third examples in the preceding paragraph might equally well read thus :

Uso deshō.

Tōkaidō kara mawatte itta hō ga kaette toku deshō.

¶ 345. *Iru* (3rd. conj., stem *i*) and *oru* (1st. conj., stem *ori*) signify properly “to dwell,” hence “to live,” “to be” (in a certain place). Notwithstanding their original signification, which would seem to limit their application to living creatures, they are now also used in speaking of inanimate beings. Their chief use is as auxiliaries (see p. 186—7).

¶ 346. *Irassharu* and *o ide nasaru* are honorific synonyms of *iru* “to be,” and of several other verbs, as will be shown in ¶ 405.

¶ 347. *Ja*, as a verb, is not heard from the lips of Tōkyō speakers. But in the Colloquial of Kyōto, in the language of the stage, and frequently in printed Colloquial, it takes the place of *da*. It must not be confounded with *ja*, the Tōkyō contracted form of the two postpositions *de wa*, as in *Kore ja nai* for *Kore de wa nai*, “It is not this.”

¶ 348. *Naru*, “to be,” not to be confounded with *naru*, “to become,” belongs almost entirely to the Written Language.

We still find, however, in common use the form *naraba* explained on p. 180, and such expressions as *isogana-kereba*¹ *narimasen*², lit. "it-is-not² (i.e., it won't do) if-one-hurries-not," i.e., "you must make haste."

¶ 349. *Suru*, properly "to do," sometimes passes over into the sense of "to be." See ¶ 356 and ¶ 357.

THE VERB *Suru*.

¶ 350. No verb recurs more constantly in Japanese than the irregular verb *suru*, the paradigm of which has been given on p. 155, and whose primary signification is "to do," "to make," the French *faire*. Sometimes it stands independently in its proper sense of doing or making, the noun governed by it taking the accusative postposition *wo*, as usual with transitive verbs, thus:—

<i>Ikūsa wo suru.</i>	"To make war."
<i>Shītaku wo suru.</i>	"To make preparations."
<i>Ryōri wo suru.</i>	"To cook" (<i>faire la cuisine</i>).
<i>Jama wo suru.</i>	{ "To make obstruction," i.e., "To be in the way."
<i>Mane wo suru.</i>	{ "To make imitation," "to imitate," also simply "to do" (in a bad sense).
<i>Sō shite.</i>	"Having done so;" "and then."
<i>Omae dō shimasū?</i> (Famil.)	"What are you doing?"

Compare also such adjectival and adverbial expressions as *chan*¹ *to*² *shīta*³, lit. "did³ that² quiet¹," i.e., simply "quiet;" *sube-sube*¹ *shīte*², lit. "having-done² smooth," i.e., simply "smoothly" (*chan* and *sube-sube* are onomatopes).

¶ 351. More often *suru* sinks into being a mere suffix serving to verbalise nouns. Of verbs thus formed the modern language contains an enormous number. The following are a few specimens :

<i>aisuru</i> ,	“to love;”	from <i>ai</i> ,	“love,”	} These Chinese nouns are rarely, if ever, used alone.
<i>chakūsuru</i> ,	“to arrive;”	„ <i>chaku</i> ,	“arrival,”	
<i>hisuru</i> ,	“to compare;”	„ <i>hi</i> ,	“comparison.”	
<i>jisuru</i> ,	“to refuse;”	„ <i>ji</i> ,	“refusal.”	
<i>kessuru</i> ,	“to decide;”	„ <i>ketsu</i> ,	“decision.”	
<i>sassuru</i> ,	“to guess;”	„ <i>satsu</i> ,	“a guess.”	

<i>anshin suru</i> ,	“to feel at ease;”	from <i>anshin</i> ,	“an easy heart.”
<i>chōai suru</i> ,	“to love;”	„ <i>chōai</i> ,	“love.”
<i>kaikwa suru</i> ,	“to be(come) civilised;”	„ <i>kaikwa</i> ,	“civilisation.”
<i>kenkwa suru</i> ,	“to quarrel;”	„ <i>kenkwa</i> ,	“a quarrel.”
<i>rōshi suru</i> ,	“to die in prison;”	„ <i>rō</i> ,	“prison,” and <i>shi</i> , “death.”
<i>tōchaku suru</i> ,	“to arrive;”	„ <i>tōchaku</i> ,	“arrival.”

N. B. It seems to have become usual among transliterators to attach *suru* to the preceding noun (e.g. *aisuru*, *chakūsuru*) when this noun consists of a single Chinese character, and to write it separately (e.g. *anshin suru*, *chōai suru*) when the noun consists of two Chinese characters. There is nothing to object to in this practically convenient distinction.

¶ 352. When the noun is a monosyllable, the verb formed from it by means of *suru* is sometimes treated as if it belonged to the first regular conjugation, thus *jisanai*, “he does not refuse” (as if from *jisu*), instead of *jishinai*. But this is incorrect and somewhat vulgar.

¶ 353. When the noun is a monosyllable ending in *n*, *suru* generally changes to *zuru*, and thence to *jiru*, which latter is conjugated regularly according to the paradigm of the third conjugation. This sometimes happens even when the final letter is not *n*, thus :

<i>anjiru</i> , “to be anxious;”	from	<i>an</i> ,	“opinion.”	} Not used alone.
<i>ōjiru</i> , “to correspond;”	„	<i>ō</i> ,	“correspond- ence.”	
<i>ronjiru</i> , “to argue;”	„	<i>rou</i> ,	“argument.”	
<i>sonjiru</i> , “to be injured;”	„	<i>son</i> ,	“injury.”	

¶ 354. The above examples are all of Chinese words. *Suru* is less frequently attached to words of native Japanese origin. The following and several others are, however, in common use :

agari-sagari suru, “to go up and down;” from the indefinite forms used substantively of *agaru*, “to ascend,” and *sagaru*, “to descend.”

hossuru, “to wish;” from *hori*, an archaic word expressive of desire.

kega suru, “to be wounded;” from *kega*, “a wound.”

¶ 355. There are a few instances of *jiru* (for *suru*) being agglutinated to an adjective stem, as :

karonjiru, “to think lightly of;” from *karui*, “light.”

omonjiru, “to esteem;” „ *omoi*, “heavy.”

But these words sound bookish, and are not much used in genuine Colloquial.

¶ 356. Just as in French the expression *faire chaud* does not mean “to make hot,” but “to be hot,” so also in Japanese the verb resulting from the combination of *suru* with a noun is not necessarily a transitive verb. It may in-

deed be transitive; but sometimes it is intransitive, and sometimes it corresponds to an English passive, as variously illustrated in the examples given in the preceding paragraphs. In a few cases, e.g., *shōjiru* (for *shōsuru*), "to produce" or "to be produced," it has a double acceptation. Usage is the sole arbiter in each case. When usage sanctions the transitive use, then the corresponding passive is obtained by substituting for *suru* its passive *serareru* or *sareru*, thus :

aisuru, "to love;" *aiserareru*, "to be loved."
chōchaku suru, "to thrash;" *chōchaku serareru*, { "to get a thrashing."
omonjiru, "to esteem;" *omonjirareru*, { "to be esteemed."

¶ 357. Sometimes *suru*, when used independently, takes *ga* instead of *wo*. It then signifies "to be," as in

Oto ga suru, "There is a noise."

Zutsū ga suru, "There is a headache," i.e., "I have a headache."

¶ 358. Construed with the particle *to*, *suru* means "to be about to," thus :

Ikō to shīte, "Being about to go."

Construed with the particle *ni*, *suru* forms an idiom, which the following sentence may serve to illustrate :

Kaette kara no koto ni shiyō. { "I will leave it till
Having-retuned after 's thing to will-do. { after my return."

VERBS LIABLE TO BE MISTAKEN FOR EACH OTHER.

¶ 359. Foreign students of Japanese are often naturally perplexed by the fact that the stems of many verbs of the 1st. conjugation end in *r*, while two of the "bases" (the cer-

tain present and the conditional base) of verbs of the 2nd. and 3rd. conjugations always contain an *r*. For instance, is *shaberu*, "to chatter," of the 1st. conjugation or of the 2nd.? It is of the 1st., because the stem is *shaber*, the indefinite form *shaberi*, and the negative base *shabera*. On the other hand, *tsumeru*, "to pack," is of the 2nd. conjugation, the letter *r* belonging in this case, not to the stem, but to the termination. Similarly *chir-u*, "to fall" (like faded flowers), is of the 1st. conjugation, while *niru*, "to boil," is of the 3rd. Especially perplexing are such pairs of verbs as *her-u* (1st. conj.), "to diminish," and *heru* (2nd. conj.), "to pass through; *kir-u* (1st. conj.), "to cut," and *ki-ru* (3rd. conj.), "to wear." Neither is it easy at first sight to distinguish correctly all the forms of, say, *todomar-u*, the intransitive verb "to stop," from those of *todome-ru*, the corresponding transitive verb "to stop." Practice and the dictionary are the only guides in this matter.

¶ 360. The comparative paradigm on the next page will serve to illustrate the differences obtaining, in the various moods and tenses, between pairs or sets of like-sounding verbs, such as are those above-mentioned. The three verbs given in it are all in daily Colloquial use. They are:
iru, 1st. conj., stem *ir*; "to go in," used chiefly in the phrase *ki ni iru*, "to go into one's mind," i.e., "to please, or be agreeable to, one."

ireru, 2nd. conj., stem *ir*; "to put in."

iru, 3rd. conj., stem *i*; "to dwell," "to be."

Iru, "to go in," and *ireru*, "to put in," are related to each other as respectively the intransitive and transitive forms of the same verb. The resemblance of these two to *iru*, "to be," is merely fortuitous.

ni yotte, "owing to;" from *yoru*, "to rely."

¶ 363. Others correspond to English adverbs, adverbial phrases or conjunctions, thus :

amari, "too (much);" indef. form of *amaru*, "to exceed."
hajimete, "for the first time," } gerund of *hajimeru*, "to
 "never before." } begin" (trans.).

kaette, "contrary to what one might expect;" gerund of *kaeru*, "to return" (intrans.).

kiri (vulg. *kkiri*), used as a suffix meaning "only," e.g. *sore-kiri*, "only that;" indef. form of *kiru*, "to cut."

nokorazu, "without exception," } negative gerund of *nokoru*,
 "all." } "to remain."

sayō nara, "good-bye," lit. "if that } *nara(ba)*, condition-
 be so, (we shall meet again.)" } al of *naru*, "to be."

semete, "at least," "at most;" gerund of *semeru*, "to treat with rigour."

shiite, "urgently;" gerund of *shiiru*, "to urge."

sō shite, "and then," } lit. "having done so," *shite* being
 "and" (after verbs). } the gerund of *suru*, "to do."

subete, "altogether," "all." } gerund of *suberu*, "to unite
 in one."

tatoeba, "for instance;" condit. of *tatoeru*, "to compare."

¶ 364. The present tense is in some few cases doubled and used adverbially, thus :

kaesu-gaesu, "over and over again;" from *kaesu*, "to send back."

¶ 365. It has already been shown in p. 137 how Japanese verbs, and phrases formed from verbs, frequently replace the adjectives of European languages.

CHAPTER X.

THE ADVERB, INTERJECTION, AND CONJUNCTION.

SPECIAL PHRASEOLOGY.

¶ 366. Japanese has few if any true adverbs. Almost all the words corresponding to our adverbs prove, on examination, to be stragglers from the other parts of speech. It will, however, afford some insight into the nature of the language, and be practically useful to students, to glance at the various expedients by which the necessity for adverbs is obviated.

¶ 367. The indefinite forms in *ku* of adjectives are used adverbially, and correspond for the most part to English adverbs in “ly,” although, as has been explained in ¶ 180—181 (pp. 119—120), such is not their original force, nor indeed their invariable force even at the present day:—

<i>Zōsa</i>	<i>naku</i>	<i>deki-</i>	}	“It can easily be done.”
Difficulty	not-being,	(it) even-		
<i>masū.</i>				

tuates.

<i>Atarashikū tsukurimashita.</i>	}	“It has been newly built.”
Newly have-made.		

Kitanarashiku¹ miemasū². It looks² dirt(il)y¹.

N. B. There are a few adjectives which are no longer used Colloquially, except in the *ku* form corresponding to our adverbs, e.g., *kotogotoku*, “altogether;” *mattaku*, “quite.”

¶ 368. Japanese nouns often correspond to European adverbs, e.g. *kon-nichi*, lit. “this day;” i.e., “to-day;”

jūbun, lit. "ten parts," i.e., "plenty," "exceedingly;" *ōkata*, lit. "great side," i.e., "mostly;" *koko*, lit. "this" (1st. *ko*), "place" (2nd. *ko*), i.e., "here." Words of this class retain their substantive character so completely, that the equivalents of such particles as "of," "at," "from," etc.,—in fact the postpositions,—can be construed with them as readily as with any other substantives, thus :

Doko made o ide ni
Where till, honourable exit to
narimasū?
becomes? } "How far are you
going?"

Asūko kara saki wa, ji-
There from, front as-for, im-
ki desū.
mediately is. } "It is no distance on
from there to the next
place."

Ima wa te-sūki de
Now as-for, hand-empty
gozaimasū.
am. } "I am at leisure just
now."

Itsu no ma ni ka tsūki
When 's interval in ?, moon
ga agarimashita.
(nom.) has-risen. } "The moon has risen
without our noticing
when it rose."

Itsumo no kimono de yoro-
Always of clothes by (is)
shii.
good. } "My ordinary clothes
will do quite well."
(Said to one's own servant.)

Ato de, koko wo sōji
After by, here (accus.) cleaning
shite kudasai.
doing condescend. } "Please clean this
room afterwards."
*(Said to the servant at a
hotel.)*

Sonna ni sawaija
So as-for-making-a-row,
ikenai yo!
is-no-go, oh! } "I say! you mustn't
make such a row."

¶ 369. Some nouns receive an adverbial tinge by means of reduplication, as ;

hō-bō, “everywhere;” from *hō*, “side,” “direction.”
naka-naka, “very,” “more than you might think;”
 from *naka*, “inside.”

tabi-tabi, “often;” from *tabi*, “a time” (*une fois*).
toki-doki, “sometimes;” from *toki*, “time” (*le temps*).
tokoro-dokoro, “here and there;” from *tokoro*, “a
 place.”

- ¶ 370. There are also many words which are nouns etymologically speaking, but which are always or almost always used as adverbs, and which mostly take the postposition *ni*, as *jiki* or *jiki ni*, “immediately;” *sude ni*, “already;” *sugu* or *sugu ni*, “directly.”
- ¶ 371. Phonetic decay has considerably altered some of these words in their passage from other parts of speech to the state of adverbs. Thus *dō?* “how?” is a corruption of *dono yō?* “what manner?” Similarly *kō*, “in this way,” “thus;” *sō*, or *sayō*, “in that way;” and *ā*, “in that way,” are derived from *kono yō*, *sono yō* and *ano yō*.
- ¶ 372. Many words which we are obliged to translate by adverbs or adverbial phrases are the gerunds of verbs, as explained in ¶ 362—3 (pp. 223—4). How truly words of this class retain their verbal force even at the present day, may be seen from the use of such phrases as *hitori¹ mo² nokorazu³*, “all without exception,” lit. “Even² one-person¹ remaining-not³ (behind).”
- ¶ 373. The following are some of the chief Japanese words corresponding to our adverbs, not already mentioned in this chapter. A few more will be found in the paradigm on p. 50:—

bakari, "about," "only."

chi(t)to, } "a little,"
chotto, }
choito, } "slightly."

dake, "only," "about,"
 "as.....as."

hanahada, "very."

ikaga? "how?"

iku bun ka, "rather,"
 "more or less."

itsudemo, "always;" *with*
a negative verb, "never."

ma, "quite" (always com-
 bined with the follow-
 ing adjective, whose
 initial consonant is
 doubled, as *makkurai*,
 "pitch-dark," from *ku-
 rai*, "dark").

mada, "still;" *with a nega-
 tive verb*, "not yet."

mata, "again."

mazu, "in the first place,"
 "well!" (In this sense
 often abbrev. to *ma*.)

mō, "already;" *with a
 negative verb*, "no more."

mohaya, same as *mō*.

motto, "more" (adverb).

narutake, "as...as possi-
 ble;" "if possible."

naze? "why?"

sate, "well!"

shosen, "after all."

sūkoshi, "a little."

tada (vulgarly and empha-
 tically *tatta*), "merely,"
 "nothing but."

tadaima, "immediately"
 (from *tada* and *ima*,
 "now").

taisō, "much," "very."

takūsan, same as *taisō*.

yahari (emphatically *yap-
 pari*), "also."

yohodo (emphatically *yop-
 podo*), "very."

zehi, "positively" (from
 Chinese *ze*, "good," and
hi, "bad," like our phrase
 "for better for worse").

zuibun, "a good deal,"
 "pretty" (as in "pretty
 tired").

¶ 374. It may seem strange that the foregoing list should contain no equivalent for our adverbs of affirmation and negation, "yes" and "no." The reason is that there are no words exactly corresponding to our "yes" and "no" in Japanese. There is, it is true, a word *ie* which means "no." But it is little used, except when the denial is an indignant one. The word *he!* *hei!* or *hai!* which may sometimes be

translated by “yes,” is properly an interjection used to show that one has heard and understood what has been said to one. It does not generally imply assent to a statement. Thus, when a tea-house girl is called, she will cry out *hei!* simply to show that she is coming immediately.

Instead of “yes,” the Japanese say “that¹ is² so,³” *sō³ da,²* more politely *sō desu*, still more politely *sayō de gozaimasū*. Similarly for “no” they say “that is not so,” *sō ja nai*, politely *sayō de gozaimasen*. Or else they repeat the verb of the question, thus :

<i>O</i>	<i>wakari</i>	<i>ni nari-</i>	}	“Do you under-
Honourable understanding to	has-	become		
<i>mashta ka?</i>	<i>ka?</i>	<i>?</i>		
	(For use of past tense here, conf. ¶274, p. 171.)			

<i>Wakarimashita.</i>	}	“Yes.”
Have-understood.		

<i>Wakarimasen.</i>	}	“No.”
Understand-not.		

<i>O</i>	<i>ide ni narimasū ka?</i>	}	“Is he coming?”
Honourable exit to	becomes		
<i>?</i>	<i>?</i>		

<i>Sayō de gozaimasū.</i>	}	“Yes.”
So		

Some speakers use the word *ikanimo* for “yes;” but this is decidedly old-fashioned.

¶ 375. The Japanese have a habit, which generally proves irritating to foreigners, of answering one question by another, especially in cases where a European would simply say that he did not know. Thus :

<i>O</i>	<i>kaeri ni narimashita ka?</i>	}	“Have they
Honourable return to	has-become		
<i>?</i>	<i>?</i>		

<i>Ikaga de gozaimasū ka?</i>	}	“How is it?” i.e.,
How		
		“I don't know.”

¶ 376. The Japar -27. _____ in ours with respect

to the answer given to a negative interrogation following example will serve to illustrate the difference.

- “Isn’t he coming?” *Kimasen ka?*
 “No.” (I.e., It is so, as the negative in your question implies.) *Sayō de gozaimasū. Kimasen. He!*
 “Oh! yes, he is.” *Kimasū.*
 “Of course he is!” *Kimasū to mo.*
 (Conf. bottom of p. 82.)

¶ 377. Adverbial phrases are formed by means of the postpositions *de*, *mo*, *to*, and especially *ni*, thus:

<i>don to</i> , “with a bang.”		<i>shidai-shidai ni</i> , “little by little.”
<i>jōzu ni</i> , “skilfully.”		<i>sude ni</i> , “already.”
<i>maru de</i> , “quite.”		<i>tonto mo</i> (with a negative verb), “not in the least.”
<i>metta ni</i> (with a negative verb), “rarely.”		<i>waza to</i> , “on purpose.”

¶ 378. Onomatopes, like the English words “ding-dong,” “topsy-turvy,” “higgledy-piggledy,” etc., which are generally classed as adverbs, are extremely numerous in Japanese. Such are *bura-bura*, expressive of sauntering; *guzu-guzu*, expressive of complaining or scolding; *kyan-kyan*, expressive of the yelping of a dog; *pika-pika*, expressive of glitter; *soro-soro*, expressive of slow movement; *bon-yari*, expressive of obscurity or dullness; *katchiri*, expressive of a clicking sound, etc., etc. Almost all words beginning with the letter *p* are onomatopes, excepting *pan*, “bread.”

N. B. There is room for doubt whether Japanese *pan* is simply the like-sounding Spanish word, or whether it may not rather be a corruption of Portuguese “*pã*,”² anciently spelt “*pam*.” The Portuguese came to Japan full-blown before the Spaniards, viz., in the middle of the 16th *hei!* or *hai!* which

INTERJECTIONS.

¶ 379. The chief interjections, besides *he!* (see pp. 228—9) and those more or less inarticulate “ah’s!” “oh’s!” and “eh’s?” which occur in all languages, are:

✓ *Aita!* a cry of pain, derived from the exclamation *aa!* and *ita*, the stem of the adjective *itai*, “painful.”

✓ *Ara!* an exclamation of surprise, used chiefly by women.

✓ *Dokkoisho!* a sort of sigh of relief, used for instance when one has safely lifted something heavy and put it in its place. This word is rarely employed by any but the lower classes.

✓ ¶ 380. *Dōmo*, lit. “even (*mo*) how? (*dō?*)” It expresses difficulty, hopelessness, astonishment, and corresponds to some extent to such English phrases as “do what I may,” “well I never!” “really now!” or to an emphasis on the chief word of the clause, thus:

Omoshirokūte dōmo..... } “It was so amusing, that...”
Being-amusing . . .

the sentence remaining unfinished. But very often *dōmo* or *naka-naka** *dōmo* is a mere expletive, used to gain time and to cover paucity of ideas.

¶ 381. *Ke*, or *kke*, a final expletive, conveying the idea of an indistinct conviction on the speaker’s part, and often translatable by “surely” or “I believe.” Thus *atta* means “there was;” but *atta-kke* is “surely there was!”

Ashita made ni dekiru } “I believe he said it
To-morrow by, will-be-ready } would be ready by to-
to sempō de ittakke. } morrow.”
that, other-side at, said-surely.

Ke is almost slang, being used only in the most familiar intercourse.

* See top of p. 227.

Koso, an emphatic particle, used to strengthen the word which precedes it.

✓ *Mā!* an exclamation of surprise or entreaty, used chiefly by women. Very often it sinks into meaning nothing at all. Do not confound it with *ma*, for *mazu*, mentioned in p. 228.

✓ ¶ 382. *Naruhodo!* a very useful word, for which there is no exact English equivalent. When pronounced in a tone of great surprise, it corresponds to "who would have thought it?" "you don't say so!" "well, I never!" But more often it is pronounced in an assenting tone of voice, and then it means "oh! indeed," "really!" "I see." When some one is telling you a long story, it is usual to chime in with a *naruhodo!* at every point he makes, or every time he pauses to take breath. Instead of *naruhodo*, one may say *sō¹ desū² ka²?* lit. "is² that so¹?" or less politely *sō ka?*

✓ ¶ 383. *Ne* or *Nē*, vulgarly and provincially *nā* or *nō*, serves to draw attention to the preceding word or clause, which it emphasises and separates, somewhat after the fashion of *wa* (see p. 83). Indeed it may be superadded to *wa* for the sake of greater emphasis and distinctness, as *Kore wa ne*, "This,—this." The meaningless "you know," or "don't you know," with which so many English speakers interlard their remarks, has been suggested as the nearest equivalent to it in our language. Occasionally it might be rendered in French by *n'est-ce pas?* in German by *nicht wahr?* and in English by such terms as "is it?" "do you?" "won't they?" etc.,
corr. tugsese ^{ing} to what has gone before. Sometimes it shows the middle speaker is puzzled, as *Sō desū ne* (pronounced in

a hesitating tone of voice), "well, I don't know," or "let me see!" *Ne* belongs exclusively to familiar intercourse, and should never be employed on official or public occasions. Many persons are in the habit of beginning sentences, and even of calling people, by means of the words *ano ne!* (*ano* = "that"), just as English speakers often begin by "I say!"

¶ 384. *Oi!* an exclamation used to call people.

✓ *Oya-oya!* an exclamation of great surprise, heard chiefly from the mouths of women.

✓ *Sa!* or *Sā!*—Short *sa* is used by the lower classes to give emphasis at the end of a sentence, thus:

✓ *Kore kara iku no sa!* { "Now we'll go along!"
Now from (we)go! { (*No* is emphatic also; see ¶ 113.)

Short *sa* or long *sā* are used indifferently to urge, hurry, or defy, as

Sa! o ide nasai! } "Come along! come
honourable exit deign! } along!"

A very common idiom is *sayō sa!* "of course," "yes."

✓ *Yo*, used emphatically at the end of a sentence, thus:
Arimasen yo! "I have none, and there's an end of it!"

Zo, belonging rather to the Written Language than to the Colloquial, but still occasionally to be heard at the end of a sentence, to which it adds emphasis. *Ze* seems to be a variation of *zo*.

N. B. The personal pronoun *anata*, "you," is sometimes intercalated in a sentence with a certain interjectional or expletive force, chiefly by members of the lower classes.

BAD LANGUAGE.

¶ 385. Japanese is honourably distinguished from most languages of the world by being totally devoid of oaths.

Where, for instance, a European driver would probably swear at his unmanageable steed, a Japanese will only emphatically exclaim *kore!* lit. "this!" or *sore!* "that!" *Kōrya!* and *sorya!* (for *kore wa*, and *sore wa*) are used much in the same way, as scolding words. The words *baka!* "fool;" *berabō-me!* "scoundrel;" *chikūshō!* "beast;" etc., are common terms of abuse. The *me* of *berabō-me* is a sort of particle of contempt, which may be suffixed to any noun, as *ano inu-me*, "that beast of a dog."

BABY LANGUAGE, ETC.

¶ 386. In Japanese, as in English, there are numerous special words and corruptions of words, which are used by young children, and also by adults in addressing young children. Such are:

<i>abayō</i> , "goodbye."	<i>enko</i> , † "to sit."
<i>an-yō</i> , from <i>ashi</i> , "the feet," hence "to walk."	<i>nenne</i> , from <i>neru</i> , "to sleep."
<i>bāya</i> , from <i>obāsan</i> , "an old lady," "grandmamma."	<i>nenni</i> , from <i>ningyō</i> , "a doll."
<i>bebe</i> , "clothes."	<i>tetc</i> , "the hands;" from <i>te</i> repeated.
<i>botchan</i> ,* "a little boy."	<i>ūmamma</i> , ‡ "food."
<i>chan</i> , from <i>san</i> , "Mr.," "Mrs.," "Miss."	<i>wan-wan</i> , "a dog."

Some of these words are also used in addressing pet animals.

* Derived from *bōsan*, "a Buddhist priest," Japanese children resembling Buddhist priests in having shaven pates.

† Perhaps from *en*, "the floor," and *koto*, "thing," "act."

‡ Not to be confounded with the term *o mamma*, "rice," "food," used by adults. *Ūmamma* is probably *ūmai*, "good to eat," twice repeated.

¶ 387. There are also some few words which are almost entirely confined to the fair sex. Such is, for instance, *o hiya*, “cold water” (lit. “honourably fresh”), which men call *mizu*.

¶ 388. A number of objects and actions receive peculiar designations in the mouths of members of the Imperial Family, and of those privileged to address them. Although ordinary mortals have no use for this exalted phraseology, a few specimens of it will doubtless not fail to interest the student. Some of the Court words are survivals from Classical times; some are euphemisms (e.g. *ase*, “sweat,” used to signify “blood”); some, as *kachin* and *o kabe*, belong also to the language of women, and some are of uncertain origin:—

ORDINARY EXPRESSION.	COURT LANGUAGE.	ENGLISH.
<i>aruku</i> ,	<i>o hiroi</i> , (lit. honourable picking up)	“walking.”
<i>chi</i> ,	<i>ase</i> , (lit. sweat)	“blood.”
<i>dango</i> ,	<i>ishi-ishi</i> ,	“a dumpling.”
<i>deru</i> ,	<i>o nari</i> , (lit. honourable becoming)	“going out.”
<i>juban</i> ,	<i>hiyo</i> ,	“a shirt.”
<i>kami</i> ,	<i>o gushi</i> , (classical)	“hair.”
<i>kane</i> ,	<i>takara</i> , (lit. treasure)	“money.”
<i>kome</i> ,	<i>yone</i> , (classical)	“rice.”
<i>miso</i> ,	<i>o mushi</i> , (lit. honourably steamed)	“bean-sauce.”
<i>mizu</i> ,	<i>o hiya</i> , (lit. honourably cool)	“cold water.”
<i>mochi</i> ,	<i>kachin</i> ,	“rice-cake.”
<i>neru</i> ,	<i>mi koshi</i> ,	“sleeping.”
<i>sakana</i> ,	<i>o mana</i> , (conf. Colloquial <i>mana-ita</i> , a board for cleaning fish on)	“fish (food).”

ORDINARY EXPRESSION.	COURT LANGUAGE.	ENGLISH.
<i>sake,</i>	<i>kukon,</i>	“rice-beer.”
<i>tōfu,</i>	<i>o kabe,</i>	“bean-curd.”
<i>zōri,</i>	<i>kongō,</i>	“sandals.”

Notice, too, that the Court, having for many centuries resided at Kyōto, retains a preference for Kyōto methods of expression, e.g. *gozarimasū* for *gozaimasū*, *nasare* for *nasai*, *kudasare* for *kudasai*, etc.

CONJUNCTIONS.

¶ 389. Conjunctions, can scarcely be said to exist in Japanese as an independent part of speech, their place being taken, partly by conjugational forms of the verb and adjective, partly by postpositions, partly by nouns. With regard to the word “and,” which is in Western languages the most constantly recurring of all conjunctions, the necessity for it between verbs or clauses is almost completely obviated in Japanese by the construction with the gerund explained in ¶ 280 and ¶ 281. Between nouns, “and” is sometimes represented by *ni* or *to*, as explained in ¶ 109 and ¶ 119. But more often the two nouns are simply placed side by side, as *Kazusa Bōshū*, “Kazusa and Bōshū” (the names of two provinces on the ocean side of Yedo Bay). Occasionally “and” is represented between verbs (never between nouns) by the phrase *sō shīte*, lit. “having done so.” But this idiom must not be used too freely.

“But” is sometimes represented by *shikashi*; but neither must this word be repeated nearly as often as “but” is in English.

“While” is sometimes represented by the word *nagara* agglutinated to the indefinite verbal form, as *aruki-nagara*, “while walking;” at others by *tokoro*, as explained in ¶ 55.

“Or” is sometimes expressed by means of the word *nari*, a classical form of *naru*, “to be” (see ¶ 348), thus :

Tōka nari, hatsūka nari. { “Ten or twenty days ;”
Ten-days be, twenty-days be. { less lit. “ten days or a
 fortnight.”

The following references to sections of this work, in which words or constructions corresponding to the chief English conjunctions are treated of, may perhaps be found useful :

“although,”	see ¶ 288.	“if,”	see ¶ 287.
“and,”	„ „ 389.	“since,”	„ „ 99 & 135.
“as,”	„ „ 99 & 287.	“than,”	„ „ 135 & 212.
“because,”	„ „ 99.	“that,”	„ „ 117.
“but,”	„ „ 288 & 389.	“when,”	„ „ 57 & 287.
“either...or,”	„ „ 97 & 389.	“whereas,”	„ „ 58 & 93.
“neither... } nor,” }	„ „ 102.	“whether,”	„ „ 97.
		“while,”	„ „ 55 & 389.

¶ 390. “As,” meaning “in the same manner as,” is expressed by the noun *tōri*, lit. “road,” “way;” thus :

Kono tōri no mono. “Such things as this.”
This way 's things.

Watakushi no iu tōri ni nasai. { “Please do as
I of saying way in deign. { I tell you.”

¶ 391. Details concerning the best manner of translating the English conjunctions into Japanese in various contexts belong not so much to the grammar as to the dictionary. The student is accordingly referred to Messrs. Satow and Ishibashi’s “English-Japanese Dictionary of the Spoken Language,” where the words in question are amply illustrated.

CHAPTER XI.

HONORIFICS.

¶ 392. No language in the world is more saturated with honorific idioms than Japanese. These idioms affect, not only the vocabulary, but the very grammar itself. Therefore, although scattered references have been made to the subject of honorifics in former chapters, it seems advisable to gather together under one heading all the leading manifestations of a habit of speech, without a proper mastery of which it is impossible to speak Japanese with any approach to correctness.

¶ 393. The use of honorifics is guided by four main considerations, which are that :

I. Honorific forms are used in speaking of the actions or possessions of the person addressed, while depreciatory or humble forms are used in speaking of oneself. In other words, what we should style the first person is self-depreciatory, and the second person complimentary.

II. In speaking *of* others (what we should call the third person), honorifics are only used if the person spoken of is superior in rank to the person spoken to, or if he is present, and, though not a superior, at least an equal, or assumed to be such for courtesy's sake.

III. There are gradations in the use of honorifics, according to the greater or lesser respect meant to be paid to the person spoken to or of.

IV. Honorifics have a tendency to lose their original signification, and to sink into mere marks of a courteous style of speech. Sometimes they become absolutely meaningless.

¶ 394. It has been asserted by some that the use of honorifics in Japanese replaces that of the personal pronouns of European Languages. This is not strictly correct. The expression *go hon*, for instance, means "the august book," not only etymologically, but also in the mind and intention of every Japanese speaker who makes use of it. It is only because "you" are an august person, that the words *go hon* come, in many contexts, to correspond pretty closely to our more precise phrase "your book." The correspondence is still only approximate; for very often *go hon* may mean the book of some other august lady or gentleman different from you, i.e., it may mean "her book" or "his book." In some circumstances it may denote the book of the most august of all persons, namely the Mikado, and this is indeed the more primitive signification of the Chinese character with which the word is written. Similarly *go yō*, "august business," may be either "your business," "his business," or "Government business." Like considerations apply to all other honorific phrases.

¶ 395. Descending from general considerations to particulars, the student should remember the following leading facts:—

In addressing an equal or superior, the word *o*, "honourable," or *go*, "august" (*conf.* ¶ 210, p. 139), is prefixed to most of the nouns denoting objects belonging to or connected with him in any way. Even adjectives and adverbs sometimes take one or other of the honorific pre-

fixes. *O*, being of Japanese origin, is mostly employed with native Japanese words, while *go*, which is of Chinese origin, is mostly employed with words borrowed from the Chinese. But usage admits of numerous exceptions to this rule.—*O* and *go* are applied to the third person, subject to the limitations mentioned in ¶ 393.

¶ 396. Here are a few familiar instances of the use of these honorific prefixes ;

<i>O kodomo-shu.</i>	{ “Your (his, her, etc.) children.”
<i>O taku.</i>	“Your (or his) house.”
<i>O taku desū ka ?</i>	“Is he at home?”
<i>O rusu.</i>	“Your (or his) absence.”
<i>O rusu desū.</i>	“He is out.”
<i>Go shōchi.</i>	“Your (or his) consent.”
<i>Go shinrui.</i>	“Your (or his) relations.”
<i>Go son.</i>	{ “Your (or his) loss” (in money, etc.).
<i>O kega.</i>	“Your (or his) wound.”
<i>O kage de.</i>	{ “By your (or his) kind influence” (<i>lit.</i> shade).
<i>Yohodo o kirei desū.</i> <i>is.</i>	{ “It is very pretty” (e.g. this garden <i>of yours</i>).
<i>Danna wa isogashiū gozaimasū.</i> <i>busy is.</i>	{ “My master is busy.”
<i>Go mottomo de gozaimasū.</i> <i>August verry is.</i>	{ “You are perfectly right.”
<i>Go taikutsu de gozaima-shitarō.</i> <i>August tedious probably was.</i>	{ “You must have felt bored.”

¶ 397. Occasionally the word *sama*, "Mr." is added, in order to make the expression still more polite, thus :

Go kurō sama. } " (Thanks for) your trouble."
August trouble Mr. }

O machi-dō } " You have had a long time
Honourable wait-long } to wait ;" or " Excuse me for
sama. } keeping you waiting so long."
Mr. }

O kinodoku sama. } " I am sorry for
Honourable poison-of-the-spirit Mr. } your sake."

¶ 398. Examples such as these introduce us to the use of *o* and *go* in (so to speak) an *objective* way, which at first sounds very strange to European ears, thus :

O yasū gozaimasū. { " It is cheap, Sir,"
Honourably cheap is. } i.e., " I have the honour
to offer it *to you* cheap."

Go busata itashimashita. { " I have been sadly
August remissness (I) have-done. } remiss about calling
upon you."

Go burei mōshi-agemashita. { " I was very rude
August rudeness (I) said-lifted. } to you."

O jama itashi- } " Excuse me for
Honourable obstacle (I) have } having interrupted
dashita. } you."
done. }

At a first hearing, the literal meaning of the individual words may cause the student to think that the Japanese speaker is applying honorifics to himself. Far from any Japanese mind is such a thought. The idea underlying these idioms is that the cheapness of my goods, and even the remissness, the rudeness, the interruption, and what not, of which I have been guilty with regard to you, have a sort of reflected glory cast on them by their connection with so exalted a personage as yourself. It is as if one

should say "I have had the honour to be remiss in calling;" "I had the honour to be rude to you," etc. Moreover such phrases about remissness in calling, about rudeness, etc., are for most part mere verbiage corresponding to no reality.

¶ 399. The phrase *o saki*, "honourably first," is used in two contrary ways. It sometimes means "Please do *you* go first" (*après vous*), sometimes "Kindly excuse *me* for going first."

¶ 400. Many words in common use take *o* without any honorific intent vis-à-vis the person spoken to, especially in the mouths of women and of the lower classes. Thus we daily hear such expressions as

<i>o bake</i> , "a ghost."	<i>o tomurai</i> , "a funeral."
<i>o bon</i> , "a tray."	<i>o tsūki sama</i> , "the moon"
<i>o cha</i> , "tea."	(lit. "Honourable Mrs. Moon!").
<i>o deki</i> , "a pimple," "a boil."	<i>o tsuyu</i> , "soup" (lit. "dew").
<i>o kane</i> , "money."	<i>o yu</i> , "hot water," "a hot bath."
<i>o naka</i> , "a person's inside."	<i>o zen</i> , "the small trays on which Japanese food is served;" etc., etc.
<i>o shaberi</i> , "gossip."	
<i>o tagai</i> , "mutually."	
<i>o tenki</i> , "the weather."	
<i>o tera</i> , "a Buddhist temple."	

These are examples of the tendency of honorifics to become meaningless. Occasionally honorifics are used with a point of satire, to convey an indirect attack under cover of an irreproachably courteous style of speech. Thus, not far from the beginning of Chap. II of the "*Botan-Dōrō*," the novelist Enchō tells us that Dr. Yamamoto

Shijō was “an honourable chatter-box and an honourable quack” (*o taiko-isha no o shaberi*)!

- ¶ 401. Pedantic speakers sometimes use *on*, the Classical word of which *o* is an abbreviated form. Another honorific current in ancient times was *mi*, synonymous with *o*, and still retained in such words as *Mikado*, (see p. 34); *miya*, lit. “honourable house,” hence “a Shintō temple,” less often “a palace,” and, with the addition of the word *sama*, “a prince” or “princess” of the Imperial Family of Japan. In the phrase *o mi ashi*, “your feet,” the two honorifics *o* and *mi* are used pleonastically.
- ¶ 402. In order to make verbs polite, the plain forms, as given in the verbal paradigms on pp. 150—155, are replaced by those in *masū*, as given on p. 156. These are, however, scarcely honorific in the proper sense of the word, that is to say that they are more often simply marks of a courteous style, than of any special respect paid to the person addressed. For the latter purpose it is usual to employ a periphrasis consisting of the word *o*, “honourable,” the indefinite form of the verb, and *mōsu* (“I say”) if the first person is intended, or *nasaru* (less frequently *ni naru*) if the second or third person is intended. *Nasaru* means “to deign,” *ni naru* means “to become.” Thus *tanomu*, “to ask,” becomes *o tanomi mōsu*, “I ask,” and *o tanomi nasaru*, or *o tanomi ni naru*, “you ask.” The past *tanonda* becomes *o tanomi mōshīta* and *o tanomi nastata*, etc. The polite termination *masū* may be superadded, thus: *o tanomi mōshimasū*, *o tanomi nasaimasū*; *o tanomi mōshimashīta*, *o tanomi nasaimashīta*. The periphrases here indicated are used in addressing equals and superiors. They need not indeed always be given the preference

over the simpler forms, but they should be scattered about pretty freely. The more exalted the rank of the person addressed, the more frequently should they be introduced.

¶ 403. Another way of making a verb honorific, is to replace the ordinary conjugation by the corresponding potential forms, it sounding more polite to suggest that a person *is able to do* a thing, than bluntly to state that he does it. Thus we have *noborareru*, for *noboru*, “to go up;” *naku narareru*, for *naku naru*, “to die.” This way of speaking is specially affected by the lower classes; but in some few cases it is adopted by all the world, as *iraserareru* and *ōserareru* (usually corrupted to *irassharu* and *ossharu*, as explained in the N. B. at the bottom of p. 245).

¶ 404. The use of the verb *ageru*, “to raise,” construed with the gerund, shows that something is being done by that lowly person myself for some one above me. The use of *itadaku* shows that some one superior to me is kind enough to do something for me. We have already treated of this incidentally under the heading of passive verbs, in ¶ 312, p. 181. Here are two or three additional examples :

<i>Kiite</i>	<i>agemashō.</i>	{	“ I will go and ask (for you).”	
Hearing	will-lift-up.			
<i>Kiite</i>	<i>itadakitō</i>	{	“ I wish you would be so kind as to ask (for me).”	
Hearing	wishing-to-put-on-the-head			
<i>gozaimasū.</i>	<i>am.</i>			
<i>Oshiete</i>	<i>itadakitai.</i>	{	“ I wish you would be so kind as to show me how.”	
Teaching	wish-to-put-on-the-head.			
<i>O</i>	<i>tsuide</i>	<i>ni</i>	{	“ I venture to hope that you will take that opportunity of letting me see it.”
Honourable	opportunity	in,		
<i>misete</i>	<i>itadakitō</i>	<i>gozaimasū.</i>		
showing	wishing-to-receive	am.		

¶405. There are, moreover, several constantly recurring ideas, for which separate verbs are employed according as the expression is meant to be honorific or humble. The chief of these are:

PLAIN VERB.	HONORIFIC.	HUMBLE.
<i>au</i> , "to meet;"	<i>o ai nasaru</i> ,	<i>o me ni kakaru</i> .
<i>iku</i> , "to go;"	{ <i>o ide nasaru</i> ,* <i>irassharu</i> ,	{ <i>mairu</i> , <i>agaru</i> , <i>makaru</i> .
<i>iru</i> , or } "to be;" <i>oru</i> ,	{ <i>o ide nasaru</i> , <i>irassharu</i> ,	{ <i>iru</i> , <i>oru</i> .
<i>iu</i> , "to say;"	<i>ossharu</i> ,	<i>mōshi-ageru</i> .
<i>kariru</i> , "to borrow;"	{ <i>o kari nasaru</i> ,	<i>haishaku suru</i> .
<i>kiku</i> , "to hear;"	<i>o kiki nasaru</i> ,	<i>uketamawaru</i> .
<i>kuru</i> , "to come;"	{ <i>o ide nasaru</i> , <i>irassharu</i> ,	{ <i>mairu</i> , <i>agaru</i> , <i>makaru</i> .
<i>miru</i> , "to see;"	<i>goran nasaru</i> ,	<i>haiken suru</i> .
<i>miseru</i> , "to show;"	<i>o mise nasaru</i> ,	<i>o me ni kakeru</i> .
<i>suru</i> , "to do;"	{ <i>nasaru</i> , <i>asobasu</i> ,	{ <i>suru</i> .
<i>taberu</i> , "to eat;"	<i>(meshi-)agaru</i> ,	{ <i>itadaku</i> ; <i>chō-dai suru</i> .
<i>ukeru</i> , "to receive;"	{ <i>o uke nasaru</i> ,	{ <i>itadaku</i> ; <i>chō-dai suru</i> .
<i>yaru</i> , "to give,"	{ <i>kudasaru</i> , <i>kureru</i> , (less polite)	{ <i>ageru</i> . <i>shinjō suru</i> .

N. B. The slightly irregular verb *irassharu* (see ¶ 270), which is used to express so many shades of meaning, is a corruption of *iraserareru*, the potential of the causative of *iru*, "to enter." *Ossharu*, the honorific equivalent of *iu*, "to say," is a corruption of *ōserareru*, the potential of the little-used verb *ōseru*, "to say."

* Or *o ide ni naru*. Similarly in the instances given below.

¶ 406. Of course the honorific verbs can only be employed in speaking to or of others, while the humble verbs are applied only to the speaker himself, or to some one intimately connected with him, for instance, his own child or servant.

The following are a few examples of their use :

O me ni kakete mo }
Honourable eyes in putting even, } “ May I show it to
yō gozaimasū ka ? } you ?”
good is ?

O mise nasaimasen ka ? }
Honourably show deign-not ? } “ Please won't you
Misete kudasaimasen ka ? } show it to me ?”
Showing condescend-not ?

Haiken ga dekimasū ka ? } “ May I look at
Adoring-look (nom.) eventuates ? } it ?”

Kō ni hanashi wo o }
Such story (accus.) honourably } “ Have you heard
kiki nasaimashita ka ? } this story (or this
hear have-deigned ? } piece of news) ?”

Mada uketamarwarimasen. } “ No, not yet.”
Still (I) have-not-heard. }

Sō osshatte kudasai. } “ Please say so.”
So saying condescend. }

Uso wo mōshi-agemasen. } “ I am not deceiving
Lie (accus.) (I) say-lift-not-up. } you, Sir.”

Doko ye irassharu ? } “ Where are you going ?”
Where to deign-to-go ? }

Gakkō ye mairimasū. } “ I am going to the college.
School to go. }

O daiji ni asobase. } “ Mind you take
Honourable care to be-pleasel. } care of yourself.”

¶ 407. The treatment of the imperative mood calls for special notice. The honorific verbs mentioned in ¶ 405 make use of their imperatives, thus :

<i>asobase!</i>	“be pleased to do!”
<i>goran nasai!</i>	“deign to look!”
<i>irasshai!</i> or <i>irasshai-</i> <i>mashī!</i>	} “deign to go!” (<i>or come, or be.</i>)
<i>o ide nasai!</i>	
<i>kudasai!</i>	“condescend to give!”
<i>meshi-agare!</i>	“deign to eat (<i>or drink</i>)!”
<i>nasai!</i>	“deign to do!”
<i>osshaimashī!</i>	“deign to say!”

N. B. *O ide nasai* is often familiarly abbreviated to *o ide*; *goran nasai* to *goran*.

¶ 408. But, except occasionally in addressing coolies or one's own servants, and in the naval and military words of command, the imperative mood of other verbs can scarcely be said to be in use. Such a style of address would sound too rude and abrupt. The following examples will serve to illustrate the honorific periphrases by which the imperative is habitually replaced:

For <i>kake</i> , Imperative of <i>kaki</i> , “to write.”	{	<i>o¹ kaki² nasai³</i> , lit. “honourably ¹ deign ³ to write ² .”	
		<i>o kaki kudasai</i> , ,, “honourably condescend to write.”	
		<i>kaite kudasai</i> , ,, “writing condescend.”	
For <i>misero</i> , Imperative of <i>miseru</i> , “to show.”	{	<i>o mise nasai</i> ,	} “please show me.”
		<i>o mise kudasai</i> ,	
		<i>misete kudasai</i> ,	

N. B. A polite imperative very common in the Written Language is obtained by means of the verb *tamau*, “to deign,” thus: *kaki-tamae*, *mise-tamae*. It is nowadays chiefly to be heard from the lips of members of the student class.

¶ 409. The above forms are those generally used in addressing equals or superiors. In speaking to the latter, the

degree of politeness may be increased by lengthening the periphrasis, thus: *o¹ kaki² nastte³ kudasai⁴* (“honourably¹ condescend⁴ deigning³ to write²”), *o mise nastte kudasai*. In addressing inferiors one may say *kaite kurei* (“writing give”), *misete kurei*, or *kaite o kun nasai* (“writing honourably giving deign”), *misete o kun nasai*, and similarly with all other verbs. (*Kun* is a corruption of *kure*, the indefinite form of *kureru*, “to give,” of which *kurei* is the imperative (see p. 154.) These latter forms are those to be preferred in speaking to one’s own servants, to coolies, and to the servants at small inns and tea-houses. They would be too familiar as a mode of address to one’s friend’s servants, or to the servants at a first-class hotel. Such must always be treated to a fair amount of the honorifics illustrated in the preceding paragraphs. The same remark applies *à fortiori* to teachers, office-writers, respectable shop-keepers, etc. In fact, from the point of view of the proper use of honorifics, the term “inferiors” includes few but coolies, peasants, and the speaker’s own children and servants. Other people may, as a matter of fact, be his social inferiors; but politeness forbids his reminding them of this by a rude mode of address. Even animals are often treated to honorifics, as when one says to a dog *o ide!* instead of *koi!* “come here!” *o tachi!* instead of *tate!* “sit up!” But this is semi-jocular.

¶ 410. It is rather common, in slipshod talk addressed to inferiors, to omit the honorific imperative, thus :

<i>Cha wo irete.</i>	}	“Make (lit. put in) some tea.” (for <i>Cha wo irete o kun nasai</i> .)
<i>Tea</i> (accus.) putting-in,		

The sentence thus appears to end in a gerund; but the ellipsis must always be mentally supplied. Observe

also the phrase ... *hō ga ii*, "it will be good to...", "you had better...", which frequently replaces the imperative, thus :

Kō shīta hō ga ii. } "You had better do
Thus did side (nom.) (is) good. } it like this."

N. B. For *hō* conf. p. 140, foot-note ; for the past *shīta* in a context where the present would better suit European ideas, see ¶ 275.

¶ 411. *Dōzo* and *dōka*, which the dictionaries give as equivalents of our word "please," are comparatively little used. The honorific equivalents of the imperative amply make good their absence. Properly speaking, both *dōzo* and *dōka* mean, not so much "please," as "somehow or other," "if possible," "by hook or by crook," "managing to do a thing," as in the following example :

<p><i>Dōka watakūshi no</i> Somewhat-or-other I of <i>jiron wo hito ga</i> contention (accus.) people (nom.) <i>sansei shīte kurereba ii</i> second doing if-give, (is)good, <i>ga.....</i> but....</p>	}	<p>"I wish it could be managed so that others would support my view of the matter." (<i>But I hardly dare hope that they will.</i>)"</p>
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Arigatō, "thank you," is likewise used less profusely than its European equivalents. It can never be employed to mean "no, thank you." This latter phrase finds polite Japanese counterparts in *Yoroshiū gozaimasū*, "It is all right (without it)," and *yoshimashō*, "I think I will desist."

¶ 412. The use of special honorific and humble words is occasionally exemplified in nouns as well as in verbs. Thus, whereas the general term for "head" is *atama*, the polite one is *o tsumuri*. But the honorific tendency comes into special prominence in the case of nouns indicative of the degrees of relationship, of which we give the chief :

PLAIN NOUN.		HONORIFIC.	HUMBLE.
<i>ani</i> , “elder brother,”		<i>o ani sama</i> , <i>ani(ki)</i> .	
<i>chichi</i> , “father,”		<i>(otottsan,</i> <i>go shimpu,</i> <i>go rōjin,</i>	<i>oyaji.</i>
<i>haha</i> , “mother,”		<i>okkasan</i> ,	<i>{haha.</i> <i>o fūkuro.</i>
<i>musūko</i> , “son,”		<i>go shisoku</i> ,	<i>segare.</i>
<i>musūme</i> , “daughter,”		<i>o jōsan</i> ,	<i>musūme.</i>
<i>otōto</i> , “younger brother,”		<i>goshatei</i> ,	<i>otōto.</i>
<i>otto</i> , “husband,”	<i>go teishu</i> , (generally pronounced <i>go teishi</i>)	<i>{yado, uchi, taku;</i> (all lit. = “house”). or else the <i>na</i> corre- sponding to our Christian name may be used.	
<i>tsuma</i> , “wife,”	<i>{okamisan, (lower class)</i> <i>go shinzo, (middle class)</i> <i>saikun, ,</i> <i>okūsama,* (upper class)</i>	<i>sai.</i> <i>kanai.</i>	

N. B. The humble words for “husband,” viz. *yado*, *uchi*, and *taku*, generally take *de wa* instead of the nominative particle *ga*, thus:

<i>Yado de wa, tabi ye</i>	} “My husband is absent, hav- ing gone on a journey.”
Husband as-for, journey to	
<i>dete, rusu de gozaimasū.</i>	
having-gone, absent is.	

¶ 413. The words *otottsan* and *okkasan* well exemplify the remark made on p. 239, to the effect that Japanese honorifics do not *replace* the pronouns of other languages, though they often serve a somewhat analogous purpose. Being honorific words, *otottsan* and *okkasan* naturally

* *Okūsama* is also used in the closely related sense of “a lady,” “my lady.” The term comes from *oku*, “interior,” “recess;” and *sama*, “Mr.” or “Mrs.” (referring to the retirement in which Japanese ladies formerly spent their lives).

serve to indicate “*your* father,” “*your* mother,” when I am speaking to *you*. But if I am addressing my own parents, they mean respectively “papa” and “mamma;” for it is natural for a dutiful son to address his own parents politely. It is only in speaking of them to a third person that he will use the humble expressions *oyaji* and *haha*. The term *o fūkuro* is slightly vulgar. The other words in the column marked “Honorific” are used only of the relatives of the person addressed, those in the column marked “Humble” only of the first and third persons.

- ¶ 414. Pedantic speakers occasionally employ humble terms properly belonging to the Written Language only. Such are *gu*, “stupid;” *hei*, “broken down;” *setsu*, “awkward;” *so*, “rough,” “coarse;” as in

gusai lit. “the stupid wife,” i.e., “my wife.”

hei-sha, lit. “the broken-down company,” i.e., “our firm.”

set-taku lit. “the awkward house,” i.e., “my house.”

so-han, lit. “coarse rice,” i.e., “the poor fare which alone I am able to offer you.”

- ¶ 415. But, generally speaking, explicitly depreciatory nouns and indeed explicitly depreciatory words of any class are rare. Speakers show their humility chiefly by abstaining from applying honorifics to themselves, or to anybody or anything connected with themselves. Thus, whereas *o kuni*, lit. “honourable country,” serves to designate “your country,” the simple word *kuni* is taken to mean “my country.” Similarly the simple verbs *komarimashita*, *wakarimashita*, etc. naturally in most cases denote the first person, and signify respectively “I was troubled,” “I understand” (lit. “have understood”),

whereas *Sazo o komari nasaimashitarō* signifies "You must have been greatly troubled;" and *O wakari ni nari-mashita ka?* signifies "Do you understand?"

¶ 416. There are no polite modes of address corresponding to our "Sir" or "Madam." But the student who has perused this chapter will be able to judge how amply their absence is made good by the use of verbal and other honorifics. Of titles, that in commonest use is *Sama*, as in

Kami Sama, "a Shintō god or goddess."

Shaka Sama, "Buddha" (*the* Buddha, Çākya Muni).

Tenshi Sama, "the Son (Chinese *shi*) of Heaven" (Chinese *ten*), i.e., "the Mikado."

In speaking of ordinary mortals, *Sama* is mostly abbreviated to *San*, and it then corresponds to our "Mr.," thus:

Watanabe San, "Mr. Watanabe."

*Kōshi** *San*, "the Minister" (Plenipotentiary);—

N. B. Compare such French expressions as *Monsieur le Ministre*.

Sometimes *San* is replaced by the Chinese word *Kun*, lit. "Prince;" thus, *Watanabe Kun*. This expression is much affected by the young men of the present day, whose slang is apt to be of the grandiloquent order.

¶ 417. There are no words corresponding to our "Mrs." and "Miss." These are replaced by such periphrases as

<i>Watanabe San no okūsama.</i>	}	"Mrs. Watanabe."
<i>Watanabe Mr. 's lady.</i>		
<i>Watanabe San no ojōsan.</i>	}	"Miss Watanabe."
<i>Watanabe Mr. 's young-lady.</i>		

* *Kōshi*, written with different Chinese characters, also means "Confucius." But he, as an ancient sage, would be *Kōshi Sama*, not *Kōshi San*.

Pan-ya no okamisan.

“The baker’s wife.”
(Instead of mentioning
her surname.)

¶ 418. Women’s personal names (corresponding to our Christian names) are preceded by the honorific *o*, and followed by the title *San*; but the *San* is dropped in familiar intercourse. Such names are mostly borrowed from graceful natural objects, less often from other sources, thus:

<i>O Hana San,</i>	(Honourable)	“Blossom”	(Miss).
<i>O Haru San,</i>	„	“Spring”	„
<i>O Matsu San,</i>	„	“Pine-tree”	„
<i>O Sei San,</i>	„	“Pure”	„
<i>O Take San,</i>	„	“Bamboo”	„
<i>O Yone San,</i>	„	“Rice”	„

Surnames and men’s personal names do not take the honorific *o*. (For these see bottom of p. 34.) Notice that, in Japanese usage, the surname always comes first, the personal name last.

¶ 419. It is not usual in Japan, as it is in England, to drop the title of “Mr.” between friends. To do so would savour, if not exactly of contempt, at least of that too great familiarity by which contempt is said to be bred. Officials, however, mostly drop the “Mr.” in addressing their subordinates when on duty. This is on account of the halo which surrounds superiority in official rank. No Japanese speaker ever applies the word “Mr.” to himself. If, therefore, a friend’s servant asks what name he is to announce, the caller must give his name simply as Smith, Brown, or whatever it may be. It would sound ludicrous were he to talk of himself as *Smith San* or *Brown San*.

CHAPTER XII.

SYNTAX.

- ¶ 420. The fundamental rule of Japanese construction is that qualifying words precede the words they qualify. Thus the adjective or genitive precedes the noun which it defines, the adverb precedes the verb, and explanatory or dependent clauses precede the principal clause. The object likewise precedes the verb. The predicative verb or adjective of each clause is placed at the end of that clause, the predicative verb or adjective of the main clause rounding off the entire sentence.
- ¶ 421. Postpositions, which are words corresponding for the most part to English prepositions and conjunctions, follow the word or clause to which they belong. This seems, at first sight, an infraction of the fundamental rule of Japanese construction as laid down in the preceding paragraph. But the history of the language shows that this apparent exception is really an exemplification of the rule itself. Some of the postpositions were originally verbs, and as such naturally follow their object, e.g. *kore*¹ *yor*², "than² this¹," "henceforward," lit. "leaning (*yor* being from the verb *yoru*, "to lean") on this." Some were nouns, e.g. *wa* which meant "thing," "person," so that *fune wa*, which now means "as for the ship" or simply "the ship," originally meant "ship thing." *Yama no ue*, "on the mountain," means lit. "the top (*u*) side (*he*) of (*no*) the mountain

(*yama*).” In such cases it is, historically speaking, the noun which qualifies the postposition, not the postposition the noun. Other postpositions again were independent exclamations, each, so to speak, forming a clause by itself. Such is the accusative postposition *wo* (see *p.* 89). Altogether, in every case where the etymology of a postposition is traceable, we find that its position *after* the noun constitutes no exception to the main rule of construction set forth in ¶ 420.

¶ 422. When the verbs of several clauses are intended to express the same tense or mood, it is only the last of these verbs that takes the suffix by which such tense or mood is indicated. The previous verbs all assume the gerundial (or, in the higher style, the indefinite) form. Adjectives assume either the gerundial or the indefinite form. Conf. ¶ 278—283 and ¶ 180.

N. B. This rule, which was formerly absolutely inviolable, is now occasionally transgressed.

¶ 423. When the verb has a subject, this usually heads the sentence. But most verbs are subjectless, and express rather *a coming to be with reference to some person*, than an act explicitly declared to be performed by him. In the absence of a subject, the word on which it is desired to lay most stress is often placed at the beginning of the sentence, and isolated by means of the particle *wa*. The student should compare with this paragraph what has been said of *wa* in pp. 83 *et seq.*, and the further discussion of the subjectlessness of Japanese verbs, which will be found in ¶ 427.

¶ 424. The following examples will serve to illustrate the above rules :

- Ki-iroi hana.*
Yellow-coloured flower. } "A yellow flower."
- Makka (for ma aka) na*
Quite red
kao.
face. } "A very red face."
- Kura no kagi.*
Godown of key. { "The key of the godown."
 ("Godown" is Far-Eastern)
 (English for a store-house.)
- Kirei ni sorotte*
Prettily being-in-order
orimasu.
are. } "They are all nicely ar-
 ranged."
- Mae kara yoku shit-*
Before from, well know-
teru hito.
ing-an person. } "A person whom I knew
 well beforehand."
- Sake wo nomimasen.*
Liquor (accus.) drink-not. } "I don't drink wine."
- Kono tsugi no shūku*
This next of post-town
made nan ri hodo
till, what leagues about
arimashō?
probably-is? } "How many miles may it
 be to the next town?"
- Ki wo tsukete kuda-*
Spirit (accus.) fixing coun-
sai.
deseend. } "Please take care."
- Itsu made matte*
When till having-waited
mo, yūbin ga hitotsu mo
even, post (nom.) one even
kimasen kara, makoto ni
comes-not because, truth in
shimpai ni narimasu.
anxiety to (I) become. } "Wait as I may, no
 letters come, so that I
 am getting quite an-
 xious."

Ano hen wa, fuyu
That neighbourhood as-for, winter
 ni naru to, shimo-doke de
to becomes when, frost-melting by,
 michi ga warukūte, aruku koto
roads (nom.) bad-being, walking act
 ga dekimasen.
(nom.) eventuates-not.

“When winter comes, the roads in that neighbourhood are so bad with the thaw, that it is impossible to walk.”

Byōin ye itte, kūsuri
Hospital to having-gone, medicine
 wo totte kite kurei.
(accus.) having-taken, coming give.

“Go to the hospital, please, and get the medicine.”
 (Said to a servant).

Iya, mō! okite, te
No indeed! having-risen, hands
 wo arau koto mo dekimasen
(accus.) wash act even eventuates-not
 deshita. Chōzu-bachi no mizu
was. Washing-basin 's water
 ga maru de kōri-tsuite
(nom.) altogether, freeze-sticking
 shimatte, dō shite mo,
having-finished, how doing even,
 shiyō ga arimasen deshita.
doing-way (nom.) is-not was.

“No indeed! when I got up, I couldn't wash my hands. The basin was entirely frozen over, and all my efforts to break the ice were in vain.”

Sonna koto wo osshai-
Such things (accus.) deigning-not-
 masezu ni, sekkaku motte
to-say, toilsomely having-carried
 kita mon(o) desū kara, dōzo
have-come thing (it) is because, please
 totte kudasai.
taking condescend.

“Please do not feel any such delicacy about it, but oblige me by accepting it, as I have taken the trouble to bring it.”
 (Said to one who hesitates to accept a gift.)

Or take the following proverb :

Forō no makoto to tamago no
Courtesan 's truth and, egg 's
 shikaku, areba misoka
four-sides,—if (these) are, last-day-of-the-
 ni tsūki ga deru.
month on, moon (nom.) will-come-out.

“When you find a truthful courtesan or a square egg, then will the moon come out on the last night of the month.”

N. B. According to the old Japanese calendar, which went by real “moons,” not by artificial “months,” it would have been a

miracle for the moon to come out on the last night of the month, i.e., on the night before new moon.

¶ 425. Now for a slightly more formal example, specially illustrating the use of the indefinite form in correlated clauses. The example is taken from a recent Buddhist sermon:—

Ūma ni mukatte
Horse to confronting,
 “Kōkō wo tsūkuse!”
“Filial-piety (accus.) exhaust!”
 ōkami ni mukatte “Chūgi
wolf to confronting, “Loyalty
wo tsūkuse!” nado to
(accus.) exhaust!” etcetera that
 itta tokoro ga, dekiru
said place although, can
 koto de wa gozaimasen
fact indeed is-not
 ga,— hito wa
whereas,— man as-for,
 ze-hi zen-aku wo
right-wrong good-evil (accus.)
 wakatsu chie ga
discern intelligence (nom.)
 atte, kimi ni chū wo
being, lord to loyalty (accus.)
 tsūkushi, oya ni
exhausting, parent to
 kō wo tsūkushi,
filial-piety (accus.) exhausting,
 kyōdai wa naka
brethren as-for, intercourse
 yoku, fūfu wa
being-good, spouses as-for,
 mutsumashiku, hōyū ni
being-harmonious, friends to
 wa shītashiku, makoto
being-intimate, sincerity
 wo motte majiwat-
(accus.) taking, having-inter-
 te koso, hajimete shin
course indeed, firstly truth
 no hito to iwaremasū.
's man that gets-said,

“Supposing you were to tell a horse to practise filial piety, or a wolf to practise loyalty, those animals would not be able to do what you required of them. But man has the intelligence wherewith to discern right from wrong, good from evil; and he can only then first be said to be truly man, when he practises loyalty towards his master and filial piety towards his parents, when he is affectionate towards his brethren, when he lives harmoniously with his wife, when he is amiable towards his friends, and acts sincerely in all his social intercourse.”

Here the two *tsūkushi*'s, *yoku*, *mutsumashiku* and *shūdashiku*,—five indefinite forms.—must all be rendered by the gerund, because *majiwatte* the verb of the next clause, with which they are all correlated, is a gerund.

¶ 426. Next we give another passage from the same sermon, illustrating the use of the gerund in correlated clauses, and also, in one instance (*sūkunaku*), that of the indefinite form. *Sūkunaku* is rendered by the present “are few,” because the verb *omoimasū* at the end of the sentence is in the present tense:—

Kono goro ni itarimashite,
This period at having arrived,
Bukkyō to mōsu mono
Buddhism that (they) say thing
wa, tada katō-jimmin no
as-for, merely low-class-people 's
shinjiru tokoro to natte,
believing place that having-become,
chūtō ijō de wa
middle-class thence-upwards in,
sono dōri wo wakimaeteru
its reason (accus.) discerning-are
hito ga sūkunaku; shūmon
people (nom.) are-few; religion
to ieba, sōshiki no toki
that if-one-says, funeral-rite 's time
bakari ni mochiiru koto no
only in employ thing 's
yō ni omoimasū.
manner in think.

“At the present day Buddhism has sunk into being the belief of the lower classes only. Few persons in the middle and upper classes understand its *raison d'être*, most of them fancying that religion is a thing which comes into play only at funeral services.”

Again take the following:

Hito ka to omoeba,
Men ? that if-one-thinks,
hito de mo naku; yūrei ka
men also are-not; ghosts ?
to omoeba, yūrei de
that if-one-thinks, ghosts
mo nai.
also are-not.

“One might have taken them for human beings; but they were not human beings. Or else one might have taken them for ghosts; but neither were they ghosts.”

Here the indefinite form *naku* has exactly the same sense as the final *nai*; but it is preferred to *nai* in the first instance, because it merely ends a clause, and does not complete a sentence.

For further examples of the correlation of sentences by means of the indefinite form and of the gerund, see pp. 173—176, and also the stories and extracts in the Practical Part *passim*.

¶ 427. Of all the peculiarities of Japanese syntax, the most puzzling to the foreign student is the already mentioned fact that most sentences are subjectless. It is not that the subject is dropped, but still “understood,” as so frequently happens in Latin, but that it does not exist at all in the mind of the Japanese speaker. The best way of getting behind this difficulty is to consider the case of passive constructions in our own language. We may say, for instance, “A house in European style has recently been built next door to mine.” Now by whom has it been built? The sentence gives no information on this point. The action is affirmed; but no mention is made of any agent. In Japanese it is just the same, with this difference, that the verb used is an active instead of a passive one. English people say “A house has been built (by?).” The Japanese say “(?) has built a house.” In strict reason the two assertions are identical; for it is only the grammatical clothing of the thought, not the thought itself, that varies. Thus the example in question, translated into Japanese, would run as follows:

Konaida watakūshi no tonari ni seiyō-zūku-
Recently I of next-door in, European-construc-
ri no ie wo tatemashita.
tion of house(accus.) has-built.

I.e., "Next door to me, recently (some one) has built a European house."

Again, take such an instance as "I think I'll send these boots to be mended." We do not in English explicitly state who is to do the mending. In Japanese the sentence will run thus :

Kono kutsu wo naoshi ni yarimashō.
These boots(accus.) mend to will-probably-send.

Here the verb *naoshi*, "mend," is active, but as usual subjectless, so that the wording is, as literally as may be:—"I am going to send the boots (for some one) to mend." The verb *yarimashō* is subjectless too; but no ambiguity can arise with regard to it. For who, under ordinary circumstances, will trouble himself about any boots but his own? The pronoun "I" is so obviously the one to be supplied, that its omission can cause no ambiguity. The Japanese go the length of omitting personal pronouns in almost all cases. The perpetual iteration of "I" and "me," "you," "your," "he," etc., which characterises the languages of the West, would seem to them no less tiresome than superfluous and absurd. The student is referred to almost every page of this Handbook, and more particularly to every page of the Practical Part, for examples of the omission of personal pronouns and of the general subjectlessness of verbs. He should also refer to ¶ 71 and to ¶ 122—125, in which latter the difficult particle *wa*, which has a bearing on this point, is treated of.

¶ 428. The relative order of the direct and indirect objects of the verb depends on circumstances. Whichever of the two it is desired to emphasise comes first. In English the same end is often attained by using the word "the"

for the more important, and "some" for the less important of the two objects, thus :

Hito ni kane wo tsükawasu
Person to, money (accus.) to-give

means "To give the person some money."

Kane wo hito ni tsükawasu

means "To give the money to somebody."

¶ 429. Though, properly speaking, every sentence ought to terminate in a verb (or adjective used as a verb), the final verb is often omitted for brevity's sake, when there can be no mistake as to the meaning, especially in short idiomatic sentences, thus :

Kore de shimai (desù). } "This is the last."
This by, end is. } (The full form is the politest.)

Chotto haiken
A-little respectful-glance } "Please just let me look
(wo negaimasü). } a minute."
 (accus.) (I) beg.

Watakushi sansei
I seconding } "I beg to second the
(itashimasü). } motion."
 do.

Itsu go shukkin
When august office-going } "When does he go to
(ni narimasü)? } office?"
 to becomes ?

Makoto ni shibaraku
Truth in, some-time } "Really it is quite a
(o me ni kakari- } time since we last met."
honourable eyes on, (I)hang- } (This is a set phrase in con-
masen deshita). } stant use.)
 not it-has-been.

This omission of final verbs, though the commonest form of ellipsis, is not the only one. The fondness of the Japanese for long and highly complex sentences (conf. ¶

442) often lands them in the predicament of not knowing exactly how to finish off. The speaker then perforce breaks off with a gerund (conf. ¶ 410), or with the postposition *ga* (conf. ¶ 287, p. 181), somewhat as if one should end by “and ...” or “but ...,” through absence of further definitely expressible ideas.

¶ 430. As in the case of verbs only the last of a set of correlated verbs takes the suffix denoting the tense or mood which is common to them all, so also in the case of nouns it is only the last of a set of nouns that takes the postposition common to all. Thus :

*Yokohama*¹, *Kôbe*², *Naga-* } “The ports⁶ of⁵ Yokoha-
*saki*³ *nado*⁴ *no*⁵ *minato*⁶. } ma, Kôbe, Nagasaki, etc.⁴.”

N. B. The word “etc.” might be dropped from the English translation, as *nado* is often absolutely meaningless.

O cha to kwashi }
Honourable tea and cakes } “Bring tea and cakes.”
wo motte koi. }
(accus.) **having-carried come.** }

Mo (with any other postposition which may precede it) is, however, suffixed to every noun of a set, thus :—

Ryūkyū ni mo, Chōsen ni mo. } “Both in Loochoo
Loochoo in also, Korea in also. } and in Korea.”

¶ 431. Inversion of the regular order of words is rare. It occurs for the most part only then, when a word or clause which ought to have been inserted in an earlier portion of the sentence, has been forgotten, and is therefore perforce brought in at the end. From such forgetfulness result phrases like the following, which not infrequently occur in conversation :

Sono okamisan, jishin to ieba, mas-
That married-woman, earthquake that if-one-say, perfectly-
sao ni naru,—kowagatte.
green to becomes,—being-frightened.

It should, properly speaking, run thus:

Sono okamisan, jishin* { “Mrs. (so-and-so) is so
to ieba, kowagatte, massao } frightened of earthquakes,
ni naru. { that she turns green at the
 (Or more politely *narimasū.*) { bare mention of them.”

Again:

Naka-naka hi nando ni atatcha iraremasen,—
Positively fire etcetera at as-for-touching. (I)cannot-be,—
goran no tōri, isogi no yō desū kara.
angust-glance's way, hurry's business is because.

This sentence should, properly speaking, be

Goran no tōri, isogi no } “I am, as you see, far too
yō desū kara, naka-naka } busy to be able to sit quiet,
hi nando ni atatcha irare- } warming my hands at the
masen. } fire.”

In familiar conversation, occasional inversion, such as that here instanced, may perhaps be thought to add liveliness and variety to the expression. But it would hardly be considered appropriate in a set speech.

¶ 432. Negatives destroy each other, as in English, thus:

Nai koto wa nai. { “It is not a fact that there
Not-being fact as-for, is-not. } are none,” *i.e.*, “There are
 some,” or “There are some.”

Kō shinakereba narimasen. { “It won't do not to do
Thus if-do-not, becomes-not. } thus,” *i.e.*, “It must be
 done in this way.”

N. B. Such mutually destructive negatives are very frequently employed, the practice having been apparently borrowed from the Chinese.

Occasionally the Japanese employ a negative where we should employ a positive construction, for instance in such phrases as *Ano hito no konai mae*, lit. “Before that

* If a lady is meant, then say *okūsama*, not *okamisan*. This latter term only denotes married women of the lower or lower middle class.

person's not coming," but signifying simply "Before he comes." The train of thought here seems to be that, before a man comes, he of course cannot have come yet, and similarly in other cases.

¶ 433. Japanese has no negative pronouns, adverbs, or conjunctions, such as the English words "nobody," "nothing," "none," "never," "nowhere," "neither.....nor," etc. Their absence is supplied by the negative voice of the verb or adjective, combined with positive pronouns and other positive words. Thus for the English "I know nothing," a Japanese will say *Na(n)ni¹ mo² shiranai³*, "(I) know-not³ anything^{1,2}"—more literally (so far as the grammatical expression is concerned), "I ignore everything." For "There are none to be had anywhere," he will say *Doko¹ ni² mo³ gozaimasen⁴*, "Everywhere^{1,2,3} (*more lit. even³ in² where¹*) are-non-existent⁴." The following examples will serve to illustrate the manner in which the various kinds of English negative and quasi-negative assertions, and other kindred idioms, are expressed in Japanese:—

Dare mo shiranai. (Familiar.)

Everybody knows-not. (*i.e., ignores.*)

Donata mo go zonji ga nai. (Polite.)

Every body against knowledge (nom.) is-not.

} "Nobody knows."

Shiranai hito mo gozaimasū.

Ignore persons also are.

} "There are some persons who know not," *i.e.,* "Every body doesn't know."

Shiru hito mo gozaimasū.

Know persons also (there)are.

} "Some people know."

Shiru hito mo areba, shiranai hito mo gozaimasū.

know persons also (there)are. ignore persons also (there)are.

} "Some people know, and some don't."

Shitteru hito wa sūkunō { “There are few
Knowing-are persons as-for, few } who know;” or
gozaimasū. { “Few people
are. } know.”

Mattaku zonzimasen. { “I don't know
Completely know-not. } at all.”

Kuwashiku wa zonzimasen. { “I don't quite
Minutely as-for, know-not. } know.”

Mattaku tsumi ga nai. { “He has not
Completely crime (nom.) is-not. } committed the
 smallest crime.”

Ano hito wa, ichi-do mo } “He has never
That person as-for, one-time even } once come.”
kita koto ga gozaimasen.
came act (nom.) is-not.

Konai toki mo gozaimasū. { “There are
Come-not times also are. } times when he
 doesn't come,” i.e.,
 “He doesn't always
 come.”

Kuru toki mo areba, } “Sometimes he
Come time also ichereas-there-is, } comes, and some-
konai toki mo gozaimasū. } times he doesn't.”
come-not time also is.

Kuru koto wa sūkunō gozaimasū. { “He rarely
Come acts as-for, few are. } comes.”

Konai koto wa gozaima- } “There is no such thing
Come-not acts as-for, are- } as his not coming,” i.e.,
sen. } “He *does* come.”
not.

Sūkoshi mo konaku } “He has quite left off
A-little even coming-not } coming.”
narimashita.
has-become.

Are kara ijirimasen. { “I have never touched
That from (I)meddle-not. } it since then.”

Doko ye mo ikimasen. { “I don't go anywhere,”
Everywhere go-not. } or “I go nowhere.”

Sappari wakarimasen.
Quite (I)understand-not.
Sūkoshi mo wakarimasen.
A-little even understand-not. } “I don’t understand it
 at all.”

Yoku wakarimasen.
Well understand-not. } “I don’t quite under-
 stand it.”

Yoku wa wakarimasen.
Well as-for, understand-not. } “I don’t quite under-
 stand it.”

Mina miemasen.
All appear-not. } “I can’t see any of
 them.”

Mina wa miemasen. “I can’t see them all.”
All as-for, appear-not.

N. B. Note the great difference of meaning effected by the limiting force of *wa* in such instances as the last.

Tonto kikimasen. “I have heard nothing.”
Quite (I) hear not.

Amari kikimasen. { “I have not heard
Too much hear-not. } much.”

Hotondo nai kurai desū. { “There is hardly any ;”
Almost exist-not degree is. } or “There is little if any ;”
 more lit. “It is almost to
 the pitch of there being
 none.”

Ano hito to kyōdai desū
That person with, brother is
kara, shiranai to iu wake
because, ignores that say reason
ni wa mairimasen.
to goes-not. } “It is impossible
 that he shouldn’t know
 about it, seeing he is
 the fellow’s brother.”

¶ 434. The difficulty of using negative constructions correctly will disappear as soon as the learner clearly grasps the fact that in Japanese the negative and the verb are not conceived of as two separate ideas, as is mostly the case in European languages, but as a single idea. Even in European languages, however, there is no lack of parallels to this Japanese idiom. Thus “to disapprove,” for

“not to approve;” “to disregard,” for “not to regard;” “impossible,” for “not possible,” etc., etc.

N. B. Custom limits the use of the word *Sūkunai*, “few,” to predicative constructions, as instanced in two or three of the examples in the preceding section. Thus we can only render the phrase “Few people know” by *Shitteru hito wa sūkunai* (more politely *sūkunō gozaimasū*), never by *Sūkunai hito wa shitteru*. The same remark applies to the kindred adjective *ōi*, “many.” The sole case in which the words *sūkunai* and *ōi* can be used attributively is in relative clauses, for instance.

<i>Nandemo,</i>	<i>shina no sūkunai</i>	}	“Every kind of article is expensive when it is scarce.”
Anything-whatever, article	's scarce		
<i>toki wa, ne ga takō gozaimasū.</i>			
time as-for, price (nom) dear	is.		

<i>Kyō wa, kisha ni nori-te ga</i>	}	“There was a great bustle at the train to-day, because there were such a lot of travellers.”
To-day as-for, train in, riders (nom.)		
<i>ōi kara, yohodo kouzatsu</i>		
many because, plentifully confusion		

shīmashita.
dit.

It may perhaps be thought that, as *toki* means “when,” and *kara* means “because,” the construction is not an attributive one even here. It is so, however, from the Japanese point of view, *toki* being even now apprehended as a noun signifying “time,” and *kara* also having almost certainly been a noun in the archaic period of the language.

¶ 435. In Japanese almost all quotation, whether of the words of others or of the speaker's own thoughts, is direct. The manifold shiftings of person, mood, and tense, which are brought about in European languages by the use of indirect quotation, are consequently unknown. Thus a Japanese, when mentioning the plans of an absent friend, does not say “He said he would be back by Sunday;” but he repeats his friend's exact words, and says: “He said that: ‘I shall be back by Sunday.’” In Japanese the phrase would run thus:

“*Nichiyō made kaeru*” *to iimashita.*

“*Sunday till, (I)will-return,*” *that (he) said.*

N. B. The word *to*, “that,” cannot be omitted in such contexts. Compare also *to*, at bottom of p. 79.

The only alteration of common occurrence in quotations is one affecting the honorifics. For instance, you say to me *O¹ ide² nasai³*, lit. “Deign³ an honourable¹ exit²,” i.e., “Please come.” Now, if I am repeating this remark of yours to a third person, my modesty naturally prevents me from applying honorifics to myself, even within quotation marks. I therefore express the idea “He asked me to come” thus :

Watakūshi ni “Koi!” to iimashita, or *Watakūshi ni kuru yō ni iimashita* (conf. next ¶), using the non-honorific verb *kuru*, “to come,” in lieu of the honorific *o ide nasaru*. So constantly present to the Japanese mind is the idea of giving honour to others, and of abasing self.

¶ 436. The sole kind of indirect quotation ever employed by the Japanese is a locution with the present tense and the words *yō¹ ni²*, lit. “in² the manner¹,” thus :

<p><i>Kitto kuru yō ni to</i> <i>Positive come manner in that,</i> <i>sō itte koi.</i> <i>so having-said come.</i></p>	}	<p>“Go and tell him to be sure to come.” <i>(Said to an inferior in speaking of another inferior.)</i></p>
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<p><i>Kuru yō ni to itta</i> <i>Come manner in that (I)said</i> <i>ga,— mukō de dō shīte</i> <i>though,—opposite at, how doing</i> <i>mo korarenai to iimasū.</i> <i>even, cannot-come that says.</i></p>	}	<p>“I told him to come ; but he said it was abso- lutely impossible for him to do so.”</p>
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N. B. *To* may be omitted after *yō ni*.—Notice the word *mukō* in the last example, and consult top of p. 46 for it.

The phraseology of the above examples is not polite. That of the next is extremely so :

<p><i>Daiji ni nasaru yō</i> Carefully deign-to-do manner <i>ni yoku osshatte kuda-</i> in, well deigning-to-say con- <i>saimashī.</i> deseend.</p>	}	<p>“Please be so kind as to tell him to take great care of himself.”</p>
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Somewhat similar in character to the above are such phrases as

<p><i>Yosasō ni omoimasū.</i> { Good-appearance in (I) think. {</p>	}	<p>“I think it looks as if it would do.”</p>
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¶ 437. Notwithstanding the example given a few lines above (*Kitto kuru yō ni to sō itte koi*), the Japanese generally avoid such phrases containing one command within another. Thus, rather than say “Tell O-Haru to come here,” they will mostly prefer the simpler expression “Call O-Haru,” viz.

O-Haru wo yonde koi!
O-Haru (accus.) having-called come!
or more politely

O-Haru wo yonde kudasai!
O-Haru (accus.) calling condescend!

Rather than say “Tell Jirō to get the *jinrikisha* ready for me at twelve o'clock,” they will use the causative and say:

Jū-ni-ji ni deru kara, Jirō ni kuruma no shī-
Twelve-o'clock at, go-out because, Jirō to, jinrikisha 's pre-
taku wo sashite oku ga ii.
parations (accus.) having-caused-to-do to-place (nom.) is good.

I.e., as literally as may be, “As I am going out at twelve o'clock, it will be well to cause Jirō to make preparations for the *jinrikisha*.”

In still more complicated cases, the difficulty is often turned by omitting one whole clause. Thus, where an English servant would say “My master told me to tell

you, Sir, that he particularly wishes to see you," a Japanese servant will more briefly say "My master said that he particularly wishes to see you." In Japanese the sentence would run thus :

Shujin ga zehi o ai-mōshitai to
Master (nom.) positively honourably " (I) wish-to-meet" that
mōshimashita.
said.

N. B. Do not misinterpret the word *mōshitai* as signifying "wants to say." *O ai-mōshitai* is simply a very polite equivalent for *aitai*, the desiderative adjective of *au*, "to meet." See ¶ 402, p. 243.

On the other hand, Japanese constructions with quotations are often pleonastic, some such formula as "he said" being used both before and after the words quoted, instead of once only, as is the case in English. The following example, taken from Mr. Katō's lecture given later on in this volume, will show what we mean :

<p><i>Doitsu no tetsūgakūsha Schopen-</i> Germany's philosopher Schopen- <i>hauer to iu hito no iuta kotoba</i> hauer that say person's said words <i>ni,</i> " <i>Shūkyō wa hotaru no</i> in, "Religion indeed firefly's <i>yō na mono. Kurai</i> fashion being thing (is). Dark <i>tokoro de nakereba, hikaru koto ga</i> place if-is-not, shine act (nom.) <i>dekinai" to mōshimashita.</i> cecutates-not" that (he) said.</p>	}	<p>"The German philosopher Schopenhauer has said: 'Religion is like a firefly. It can shine only in dark places' [is what he said]."</p>
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¶ 438. Interrogation is not denoted, as is the case in European languages, by an inversion of the usual construction. The construction remains the same, but the interrogative particle *ka* is generally added. See p. 66.

¶ 439. Passive constructions are very rarely used, and when used, their grammar is peculiar (see p. 193 *et seq* ;

also pp. 55—56, 199, and 210). The passive is almost always replaced by the subjectless active construction explained in pp. 260—261, or else by an intransitive construction, as explained in p. 199 and p. 185. Thus, to give one or two additional examples, a Japanese will not say “As has already been explained.” He will say “As (I) have already explained,”

Sude ni toki-akashimashita tōri.

Already (I) have-explained way.

He will not say “It has been notified by the Department,” but “A notification has issued from the Department,”

Yakusho kara tasshi ga demashita.

Office from, notification (nom.) has-come-out.

¶ 440. Inanimate objects are rarely, if ever, personified. Not only does Japanese idiom eschew all such fanciful anthropomorphic expressions as “the hand of Time,” “old Father Christmas,” “the spoilt child of Fortune,” “Nature’s abhorrence of a vacuum,” etc., etc.; but it goes so far as almost to prohibit the use of the name of any inanimate thing as the subject of a transitive verb. For instance, a Japanese will not say “The rain delayed me,” thus appearing to attribute an action to those inanimate things the drops of rain; but he will turn the phrase intransitively, thus:

Ame no tame ni ōi ni osoku narimashita.

Rain ’s sake in, greatly late (I) have-become.

I.e., “I am very late on account of the rain.”

Similarly it will not come into his head to employ such a phrase as “His diligence surprises me.” He will say:

Ano hito no benkyō ni wa kanshin shimasū.

That person ’s diligence at, admiring-astonishment (I) do.

I.e., “I feel astonishment at his diligence.”

¶ 441. Thus no language lends itself less to the imaginative and mythopœic faculty than does Japanese. When, for instance, a European speaks of "the strife between Religion and Science," he very likely spells these names with a capital R and a capital S, and unconsciously slides into regarding them as being, in some sort, actual things, even individualities capable of aspirations, aims, and conquests, of teaching and sustaining their devotees, of revenging themselves on those who slight them, etc., etc. Such mythology (for mythology it is, albeit those who have been reared under the exclusive influence of European modes of expression may not at first recognise it as such) is utterly alien to the matter-of-fact Far-Eastern mind. During the last few years, the study of English, and the translation into Japanese of great numbers of English and other European books, have indeed resulted in the occasional adoption by public speakers of such expressions as *Rekishi ga watakushi-domo ni.....wo oshieru*, a literal rendering of our phrase "History teaches us that....." But such "Europeanisms" are quite unidiomatic, and would scarcely be comprehended by any Japanese save those who have themselves at least a tincture of Western learning.

¶ 442. Languages differ greatly in the degree of integration of their sentences. For instance, Chinese and Pidjin-English simply put assertions side by side, like stones without cement, as "*He bad man. My no like he.*" Our more synthetic English would generally subordinate one assertion to the other, coupling them thus: "*I don't like him, BECAUSE he is a bad man.*" Now one of the most essential characteristics of the Japanese language is the extreme degree to which it pushes the synthetic tendency

in the structure of sentences. Japanese always tries to incorporate the whole of a statement, however complex it may be and however numerous its parts, within the limits of a single sentence, whose members are all mutually interdependent. In fact the normal Japanese sentence is a paragraph, or (so to say) an organism, as much more complicated than the typical English sentence just quoted, as the English sentence is more complicated than the Chinese or the Pidjin-English. As an illustration, let us take the following anecdote, the first paragraph of which forms but one sentence in Japanese, though it may be conveniently broken up into four or five in English:—

¶ 443. HEMPŌ-GAESHI¹.

TIT FOR TAT.

*Aru² hito ga naga-
 .A-certain person (nom.) block-of-
 ya³ no mac wo tōrimasu
 houses of front (accus.) passes
 toki, ishi ni tsumazukimashī-
 time, stone on rheu-he-had-
 tareba⁴, naga-ya no uchi
 stumbled, block-of-houses of inside
 no hito ga baka ni shite⁵,
 of person (nom.) fool to making,
 "Aitata!⁶" to koe
 ".Ah!-hoic-painful!" that roice
 wo kakemashita kara, tsuma-
 (accus.) placed because, (the)
 zuita hito wa, ima-ima-
 stumbled person as-for, disagree-
 shii to oimomashita ga, wa-
 able that thought though, pur-
 za to otonashiku,⁷ "Iya! go
 posely blandly ".Nay! august
 men nasaimashi! Kemashita
 excuse deigu! Kicked
 no wa, ishi ka⁸ to omoi-
 thing as-for, stone? that where-
 mashitara, anata no hana no
 as-I-thought, your nose's
 saki deshita ka?" to iimashita.
 tip was? " that (he) said.)*

A certain man, passing one day in front of a block of houses, tripped against a stone. Thereupon some one inside the block of houses made fun of him, and cried out: "Oh how I have hurt myself!" So he who had tripped constrained himself to be bland (although he felt disgusted), and said: "Oh! pray excuse me. I thought that what I had kicked was a stone. But was it the tip of your nose?"

<p><i>Naga-ya no hito no</i> Block-of-houses of person's <i>kokoro-mochi wa, donna</i> feelings as-for, what-like <i>deshitarō?</i> probably-were?</p>	}	<p>I wonder how the man inside the block of houses felt on re- ceiving this snub.</p>
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¶ 444. The integration of sentences, as illustrated in the foregoing example, is secured by the application of the rule of syntax set forth in ¶ 422, p. 255, and here exemplified in the word *shite*, by the incorporation of quotations, and by the use of such particles as *kara* ("because") and *ga* ("whereas"), and of the conditional and concessive moods of verbs and adjectives. In translating a Japanese sentence into idiomatic English it is generally necessary to break it at each of these *hinges*, as they may perhaps be termed.

1 *Hempō* is a Chinese expression meaning "requit"; *gaeshi* is the *nigori*'ed form of *kaeshi*, the indefinite form of *kaeru*, "to return" (trans.).—2 *Aru*, "to be," sometimes has the sense of "a certain."—3 *Naga-ya*, lit. "long house," is an expression denoting the quarters formerly attached to the mansions (*yashiki*) of the *daimyōs*, as residences for their retainers. Such *naga-ya* as remain are now mostly let out in sets of two or three rooms to poor families.—4 *Tsumazukimashitara* would be the more strictly Colloquial form of this word; but see p. 179.—5 *Hito wo baka ni suru* means "to make a fool of a person;" but here of course *hito ga* is the subject of the verb, and the object is left unexpressed.—6 *Aitata!* is the same as *aita!* on p. 231.—7 *Otonashiku*, more lit., "like a grown-up person," i.e., "sedate." It qualifies the verb *imashita* at the end of the sentence.—8 *Ishi ka*, "perhaps a stone." Taken more literally still, the words *ishi ka* are a direct quotation of the speaker's thoughts: "Is it a stone?" i.e., "may it not perhaps be a stone?"



P R A C T I C A L
P A R T .



ANGLO-JAPANESE VOCABULARY

OF

OVER 1300 USEFUL WORDS.

(Remember that this is only a vocabulary, not a dictionary. The fundamental differences of conception and expression which separate English idiom from Japanese, render it an impossible task to assign equivalents that shall be satisfactory in all contexts. The student is accordingly referred for details to Messrs. Satow and Ishibashi's excellent "English-Japanese Dictionary of the Spoken Language.")

A

- abdomen, *hara*.
 able (can), *dekiru*.
 about (approximately), *kurai, hodo*.
 above, *no ue*.
 absent, *rusu*.
 ache (to), *itamu*.
 according to, *ni yotte*.
 account (bill), *kanjō*.
 across, *no mukō ni*.
 actor, *yakūsha*.
 add (to), *kuwacru, awaseru*.
 address (written), *tokoro-gaki, uwa-gaki* (on a letter).
 advantage, *ieki, toku*.
 advertisement, *kōkoku* (in a newspaper); *hiki-fuda*.
 afraid, *kowai*.
 after, *no nochi ni*.
 afternoon, *hiru-sugi*.
 afterwards, *nochi ni*.
 again, *mata*.
 against, no satisf. equiv.
 air (atmosphere), *kūki*.
 alive (to be), *ikite iru*.
 allow (to), *yurusu*.
 almanac, *koyomi*.
 along, no satisf. equiv.
 also, *yahari*.
 America, *Amerika, Beikoku* (learned style).
 among, *no uchi ni*.
 amuse oneself (to), *asobu*.
 amusing, *omoshiroi*.
 ancestor, *seuzo*.
 anchor, *ikari*.
 and, see p. 236.
 angry (to be), *hara wo tateru, rippuku suru* (learned).
 animal (quadruped), *kedamono*.
 another, *mō hītotsū, hoka no*.
 answer, *henji, hentō*.
 answer (to), *hentō suru, kotacru*.
 answer for (to), *uke-au*.
 ant, *ari*.
 anxious (to be), *shimpai suru*.
 apple, *ringo*.
 arm (of body), *te, ude*.
 arm (weapon), *buki*.
 armour, *yoroi*.
 army, *rikugun*.
 around, *no mawari ni*.
 arrive (to), *tōchaku suru*.
 art, *bijutsu*.
 as, see p. 237.
 ashamed (to be), *haji wo kaku*.
 ask (to), *kiku* (lit. to hear); *tau*.
 at, *ni*.
 attention (to pay), *ki wo tsūkeru*.
 auction, *scri-uri*.
 aunt, *oba*.
 autumn, *aki*.
 average, *heikin*.
 away, no satisf. equiv.
 azalea, *tsutsuji*.

B

baby, *akambō*.
 back (of body), *senaka*.
 bad, *warui*.
 bag, *fūkuro*.
 bake (to), *yaku*.
 baker, *pan-ya*.
 ball (for throwing, shooting, etc.),
tama.
 bamboo, *take*.
 bamboo-grass, *sasa*.
 band (of music), *gakūtai*.
 banjo, *samisen, shamisen*.
 bank (for money), *ginkō*.
 bank-note, *ginkō-shihei*.
 bankrupt (to become), *shindai-
kagiri ni naru, zaisankagiri, etc.*
 baptism, *senrei*.
 bark (of a tree), *kawa*.
 bark (to), *hoeru*.
 barley, *ōmugi*.
 barometer, *sei-u-kei*.
 bat (animal), *kōmori*.
 bath, *furo*.
 be, *aru*; but see p. 215.
 beans, *mame*.
 bear (quadruped), *kuma*.
 bear (to), *koraeru*.
 beard, *hige*.
 beat (to), *butsu, utsu*.
 become (to), *naru*.
 bed, *nedai, nedoko*.
 bed-clothes, *yagu, fūton*.
 bedroom, *nema, nebeya*.
 bee, *hachi*.
 beef, *gyūniku, ushi*.
 beer, *biiru* (from English).
 before, *no mae ni*.
 beggar, *kojiki*.
 begin (intrans. verb), *hajimaru*.
 begin (trans. verb), *hajimeru*.
 behind, *no ushiro ni*.
 believe (to), *shinjiru*.
 believer, *shinja*.
 bell, *kane*.
 belt, *obi*.
 bend (intrans. verb), *magaru*.
 bend (trans. verb), *mageru*.
 beneath, *no shita ni*.

berry, *ichigo*.
 besides, *no hoka ni*.
 between, *no aida ni*.
 beyond, *no saki ni, no mukō ni*.
 Bible, *Seisho*.
 big, *ōkii, ōki (na)*.
 bill (at a hotel, etc.), *kanjō*.
 bill of exchange, *kawase-tegata*.
 bill of fare, *kondate*.
 bird, *tori*.
 bite (to), *kui-tsūku*.
 bitter, *nigai*.
 black, *kuroi*.
 blood, *chi*.
 blotting-paper, *oshi-gami*.
 blow (to), *fuku*.
 blue, *sora-iro, ai, asagi*.
 boat, *fune, kobune*.
 body, *karada*.
 boil (food), *niru*.
 boil (water), *wakasu*.
 bone, *hone*.
 book, *hon, shomotsu*.
 book-keeping, *boki*.
 boot, *kutsu*.
 born (to be), *ūmareru*.
 borrow (to), *kariru*.
 both, *ryōhō, dore mo*.
 bothered (to be), *komaru*.
 bottle, *tokkuri*.
 bottom, *shita (no hō)*.
 bow and arrows, *iyumya*.
 bow (to), *o jigū wo suru*.
 box, *hako*.
 boy, *otoko no ko, musūko*.
 branch, *eda*.
 brazier, *hibachi*.
 bread, *pan*.
 break (intrans.) *oreru, kowareru*.
 break (trans.) *oru, kowasu*.
 breakfast, *asa-han*.
 brick, *renga*.
 bride, *(hana-)yome*.
 bridge, *hashi*.
 bridle, *tazuna*.
 bring (a thing), *motte kuru*.
 bring (a person), *tsurete kuru*.
 broad, *hiro*.
 broker, *nakagai*.
 bronze, *karakane*.

brother (elder), *ani*. } but see
 brother (younger), *otōto*. } p. 250.
 brown, *akai*, *kuri-iro* (*no*).
 Buddhism, *Buppō*, *Bukkyō*.
 build (to), *tateru*.
 business, *yō*, *yōmuki*.
 busy, *isogashii*.
 but, see p. 236-7.
 butcher, *niku-ya*.
 butterfly, *chō*, *chōchō*.
 button, *botan* (from English).
 buy (to), *kau*.
 by, *ni*, *de*.

C

cabin (on board ship), *heya*.
 cabinet (furniture), *tausu*.
 cake, *kwashi*.
 calculate (to), *kanjō suru*.
 call (to), *yobu*.
 camellia-tree, *tsubaki*.
 can, *dekiru*.
 canal, *hori*.
 candle, *rōsoku*.
 cannon, *taihō*.
 capital (city), *miyako*.
 captain (merchant), *senchō*; naval—,
kwanchō; army—, *tai-ī*.
 capital (funds), *motode*, *shihon*.
 card (visiting), *nafuda*, *meishi*.
 card (playing), *karuta* (from the
 Spanish *carta*).
 cargo, *tsumi-ni*.
 carpenter, *daiku*.
 carpet, *shiki-mono*.
 carriage, *basha*.
 carrot, *ninjin*.
 carry (to), *hakobu*.
 castle, *shiro*.
 cat, *neko*.
 catch (to), *tsūkamaeru*.
 caterpillar, *kemushi*.
 Catholicism (Roman), *Tenshūkyō*.
 cause, *wake*, *gen-in* (learned).
 cave, (*hora*-) *ana*.
 ceiling, *tenjō*.
 centipede, *mukade*.
 certificate, *shōsho*.

chain, *kūsari*.
 chair, *isu*.
 chairman, *kwaichō*, *gichō*.
 change (a), *kawari*, *henkwa*.
 change (intrans. verb), *kawaru*.
 change (trans. verb), *kaeru*.
 character (nature), *scishitsu*.
 character (Chinese), *ji*.
 charcoal, *sumi*.
 cheap, *yasui*.
 cheat (to), *damasu*.
 cherry-tree, *sakura*.
 chest (breast), *mune*.
 chicken, *niwatori*.
 child, *ko*, *kodomo*.
 China, *Shina*, *Kara*, *Nankiu* (vulg.).
 cholera, *korera-byō* (from Engl.).
 chopsticks, *hashi*.
 chrysanthemum, *kiiku*.
 cigar, *maki-tabako*.
 cigarette, *kami-maki-tabako*.
 circumstance, *baai*, *koto*, *koto-gara*.
 civilisation, *bummei*, *kaikwa*.
 class (1st), *jōtō*.
 ,, (2nd), *chūtō*.
 ,, (3rd), *katō*.
 clean, *kirci* (*na*).
 clever, *rikō* (*na*).
 climb (to), *noboru*.
 clock, *tokei*.
 cloth (woollen), *rasha*.
 clothes, *kimono*, *ifuku* (learned).
 cloud, *kumo*.
 coal, *sekitan*.
 coat, *uwagi*.
 cocks and hens, *niwatori*.
 cod-fish, *tara*.
 coffee, *kōhi*, *kahe* (from the En-
 glish or French word).
 cold (to the touch), *tsumetai*.
 cold (of the weather), *samui*.
 cold (to catch), *kaze wo hīku*.
 collect (intrans. verb), *atsumaru*,
tamaru.
 collect (trans. verb), *atsumeru*,
yoseru.
 colonel, *taisa*.
 college, *daigakkō*.
 colloquial, *tsūzoku*.

colour, *iro*.
 comb, *kūshi*.
 come (to), *kurū*; see p. 154.
 commission (brokerage), *kōsen*.
 confusion, *konzatsu*, *ō-sawagi*.
 conjuror, *tezuma-tsūkai*.
 consent (to), *shōchi suru*.
 consul, *ryōji*.
 consulate, *ryōjikkwan*.
 consult (to), *sōdan suru*.
 convenient, *benri (na)*, *tsugō no yoi*.
 cool, *suzushii*.
 coolie, *ninsoku*.
 copper, *akagane*.
 corkscrew, *kūchi-nuki*.
 corpse, *shigai*.
 cotton, *momen*.
 cough (to), *seki ga deru*.
 count (to), *kazoeru*.
 count (noble), *hakū (-shaku)*.
 country (not the town), *inaka*.
 country (native), *waga kuni*, *hon-goku*, (learned).
 course (of), *mochiron*, *moto yori*.
 cow, (*me*-) *ushi*.
 crab, *kani*.
 crape, *chirimen*.
 creditor, *kashi-nushi*.
 crooked (to be), *magatte iru*.
 cross (a river), *wataru*.
 cross (a mountain), *kosu*.
 crow (a), *karasu*.
 crowd, *ōzei*.
 cry (to), *naku*.
 cryptomeria, *sugi*.
 cuckoo, *hototogisu*.
 cup, *chawan*.
 cupboard, *todana*.
 curio, *furu-dōgu*.
 curio-dealer, *dōgu-ya*.
 curtain, *mado-kake*.
 custom, *fūzoku*, *shū-kitari*.
 custom-house, *zeikwan*.

D

damp, *shimeppoi*.
 dance (to), *odoru*.
 dangerous, *abunai*, *kennon (na)*.

dare (to), no satisf. equiv.
 dark, *kurai*.
 daughter, *mūsune*; but see p. 250.
 daughter-in-law, *yome*.
 dawn, *yo-ake*.
 day, *hi*; conf. p. 114—5.
 day after to-morrow, *myōgonichi*, *asatte* (less polite).
 day before yesterday, *issakujitsu*, *ototoi*, (less polite).
 day-time, *hiru*.
 dear (in price), *takai*.
 debt, *shakkin*.
 debtor, *kari-nushi*.
 deck (of a vessel), *kampan*.
 deep, *fūkai*.
 deer, *shika*.
 dentist, *ha-isha*.
 depend (to), *yoru*, *kwankei suru*.
 devil, *oni*.
 dew, *tsuyu*.
 diarrhoea, *geri*.
 dictionary, *jibiki*, *jisho*.
 die (to), *shinuru*.
 different, *betsu (no)*.
 difficult, *muzukashii*.
 dig (to), *horu*.
 dimensions, *sampō*.
 dining-room, *shokuma*.
 dinner (late), *yūshoku*, *banmeshi*.
 dirty, *kitanai*, *kitanarashii*.
 disappear (to), *micnaku naru*.
 disease, *byōki*, *yamai*.
 dish (large plate), *ōzara*.
 dislike (to), *kirau*.
 dismiss (to), *hima wo yaru*.
 ditch, *dobu*.
 do (to), *suru*, *itasu*.
 dog, *inu*.
 door, *to*; next—, *tonari*.
 down, *shita (ye)*.
 downstairs, *shita*.
 dragon, *ryō*, *tatsu*.
 drawer, *hiki-dashi*.
 drawers (garments), *shita-zubon*.
 drawing-room, *kyakuma*.
 dream (to), *yume wo miru*.
 dreary, *sabishii*.
 drink (to), *nomu*.

drive (in a carriage), *noru*.
 drive away (trans.), *oi-yaru*, *harau*.
 drop (a), *shizuku*, *teki*.
 drop (intrans. verb), *ochiru*.
 drop (trans. verb), *otosu*.
 dry (to be), *kawaitte iru*.
 duck, *ahiru*.
 duke, *kō(-shaku)*.
 dust (on things), *gomi*.
 dust (flying), *hokori*.
 Dutch, *Oranda no*.
 duty (obligation), *gimu*.
 duty (tariff), *zei*.
 dye (to), *someru*.

E

ear, *mimi*.
 earth, *tsūchi*.
 earthquake, *jishin*.
 east, *higashi*.
 easy, *yasashii*, *zōsa mo nai*.
 eat (to), *taberu*; but see p. 245.
 egg, *tamago*.
 eight, *yatsu*; but see p. 98.
 eighteen, *jū-hachi*.
 eighty, *hachi-jū*.
 elbow, *hiji*.
 eleven, *jū-ichi*.
 emperor, *tenshi sama*, *tennō*, *kōtei*.
 empress (consort), *kisaki*, *kōgō sama*.
 empty, *kara (na)*.
 end, *shimai*, *owari*, *haji*.
 enemy, *kataki*, *teki*.
 engage (to), *yatou*, *tanomu* (more polite).
 England, *Igirisu*, *Eikoku* (learned).
 enough (to be), *tariru*.
 envelope, *jō-bukuro*.
 estimate (written), *tsumori-gaki*.
 etcetera, *nado*, *tō*.
 eucharist, *scibansan*, *shu no bansan*.
 Europe, *Yōroppa*, *Seiyō*.
 even (smooth), *taira (na)*.
 even (adverb), *sae*, *sura*, *de mo*.
 evening, *yūgata*.

example (for), *tatoeba*.
 except, *no hoka ni*.
 exchange (to), *tori-kaeru*.
 exhibition, *hakurankwai*.
 explain (to), *toki-akasu*.
 eye, *me*;—of needle, *medo*.

F

face, *kao*.
 faint (to), *me wo mawasu*, *kizetsu suru*.
 fair (a), *ichi*, *ennichi*.
 fall (to), *ochiru*.
 false, *uso (no)*, *hontō de nai*.
 famous, *nadakai*.
 fan (that opens and shuts), *ōgi*, *sensu*.
 fan (that does not shut,) *uchizwa*.
 far, *tōi*, *empō (na)*.
 fat (to be), *fūtotte iru*.
 father, *chichi*; but see p. 250.
 father-in law, *shūto*.
 feather, *hane*.
 feel (to), *kanjiru*, *oboeru*.
 fetch (to), *totte kuru*.
 festival, *matsuri*.
 fever, *netsu*.
 few, *sūkunai*; see p. 268.
 field (rice-), *ta*.
 field (vegetable,) *hatake*.
 fifteen, *jū-go*.
 fifty, *go-jū*.
 find (to), *mi-dasu*, *mi ataru*, *mi-tsūkeru*.
 fine (good), *yoi*, *rippa (na)*.
 finger, *yubi* (vulg. *ibi*).
 finish (to), *shimau*.
 fire (flame), *hi*.
 fire (conflagration), *kwaji*.
 fire-wood, *maki*.
 fish (alive), *uzo*.
 fish (used as food), *sakana*.
 five, *itsūtsu*; but see p. 98.
 flag, *hata*.
 flame, *honō*, *hi*.
 flat, *hirattai*, *taira (na)*.
 flea, *nomi*.
 flesh, *niku*.
 floor, *yuka*.

flour, *kona*, *udonko*.
 flow (to), *nagareru*.
 flower, *hana*.
 fly (insect), *hai*.
 fly (to), *tobu*.
 follow (to), *tsuite iku*.
 food, *tabemono*, *shokumotsu*.
 foot, *ashi*.
 for, *no tame ni*.
 forbid (to), *kinjiru*.
 foreign, *gwaikoku (no)*.
 foreign (article), *hakurai-hin*.
 foreigner, *gwaikokujin*.
 forget (to), *wasureru*.
 fork (eating), *nikū-sashi*.
 forty, *shi-jū*.
 four, *yotsu*, but see p. 98.
 fourteen, *jū-shi*.
 fox, *kitsune*.
 France, *Fūransu*, *Futsūkoku*
 (learned).
 free, *jiyū (na)*.
 freight (money for), *uchin*.
 Friday, *Kin-yōbi*.
 friend, *tomodachi*, *hōyū* (learned).
 frightful, *osoroshii*.
 frog, *kaeru*.
 from, *kara*, *yori*.
 front, *omote*.
 fruit (on a tree), *(ki no) mi*.
 fruit (for eating), *mizu-gwashi*.
 full, *ippai (na)*.

G

gain (to), *mōkeru*.
 gambling, *bakūchi*.
 game, *asobi*.
 garden, *niwa*.
 general (usual), *ippan no*, *futsū no*.
 general (in the army), *taisho*, *chūjō*,
shōshō.

Germany, *Doitsu*.
 get (given to one), *morau*.
 get up (rise), *okiru*.
 ghost, *bakemono*, *o bake*.
 girl, *onna no ko*, *musūme*.
 give (to), *yaru*; but see p. 245.
 glad, *ureshii*.

glass (a), *koppu*.
 glass (the material), *giyaman*.
 glove, *te-bukuro*.
 glue, *nikawa*.
 go (to), *iku*; but see p. 245.
 go away (to), *kaeru*, *itte shimau*.
 go down, *kudaru*, *oriru*.
 go in (to), *hairu*.
 go out (to), *deru*.
 go up (to), *noboru*.
 God (Buddhist), *Hotoke*.
 God (Catholic), *Tenshu*.
 God (Shintō and Protestant), *Kami*
 (*Sama*).
 godown, *kura*.
 gold, *kin*.
 goldfish, *kingyo*.
 good, *yoroshii*, *yoi*, *ii*.
 good (of children), *otonashii*.
 good (to eat), *ūmai*.
 goods, *shina-mono*.
 goose (tame), *gachō*.
 goose (wild), *gan*.
 government, *seifu*, *seiji*, *o kami*.
 graduate (to), *sotsūgyō suru*.
 grammar, *bunpō*.
 grand, *rippa (na)*.
 grandchild, *mago*.
 grandfather, *ojiisan*.
 grandmother, *obāsan*.
 grass (turf), *shiba*.
 gravel, *jari*.
 grease, *abura*.
 green, *aoi*, *midori*, *moegi*.
 groom, *bettō*.
 grown-up person, *otona*.
 guard (to), *mamoru*.
 guest, *kyaku*.
 guide, *annai (no mono)*.
 gun, *teppō*.
 gunpowder, *kwayaku*.

H

habit, *narai*; (bad)—, *kūse*.
 had better, see p. 172.
 hail, *arare*.
 hair, *ke*; (specifically of the head)
kami, *kami no ke*.
 hairdresser, *kami-yui*.

hair-pin, *kauzashi*.
 half, *hambun*, *han*.
 hand, *te*.
 handkerchief, *hanafūki*.
 hang (intrans. verb), *kakaru*.
 hang (trans. verb), *kakuru*, *tsuru*,
tsuri-ageru.
 harbour, *minato*.
 hard, *katai*.
 hardly, no satisf. equiv.
 hare, *usagi*.
 hat, *bōshi*, *shappo* (from the
 French *chapeau*).
 have (to), *motsu*, *motte iru*.
 he, *ano hito*, *ano otoko*.
 head, *atama*.
 headache, *zutsū*.
 hear (to), *kiku*.
 heaven, *ten* (Confuc.), *gokuraku*
 (Buddh.), *ten(koku)* (Christ.).
 heavy, *omoi*, *omotai*.
 heel, *kakato*.
 hell, *jigoku*.
 help, (to), *sewa wo suru*.
 hen, *mendori*.
 here, *koko*, *koehira*.
 high, *takai*.
 hill, *yama*;—on a road, *saka*.
 hire (a house), *kariru*.
 hire (a servant), *yatou*.
 history, *rekishi*.
 hold (to), *te ni motsu*, *motsu*.
 hole, *ana*.
 holiday, *yasumi-bi*, *kyūjitsu*.
 Holland, *Oranda*.
 honest, *shōjiki (na)*.
 horn, *tsuno*.
 horrid, *osoroshii*.
 horse, *uma*.
 horsefly, *abu*.
 hospital, *byōin*.
 host (master), *aruji*.
 hot (not cold), *atsui*.
 hot (like pepper), *karai*.
 hotel, *yadoya*.
 hotel-keeper, *yadoya no aruji*.
 house, *ie*, *uchi*, *taku*.
 hundred, *hyaku*.
 hungry (to be), *hara ga heru*.
 hurry (to be in a), *isogu*.

hurt (intrans. verb), *itamu*.
 hurt oneself (to), *kega wo suru*.
 husband, *otto*; but see p. 250.
 hut, *koya*.

I

I, *watakūshi*; but see p. 44.
 ice, *kōri*.
 ill (sick), *byōki (na)*.
 illness, *byōki*, *yamai*.
 in, *ni*.
 included (to be), *haitte iru*.
 inconvenient, *fuben (na)*, *tsugō no*
warui, *futsugō (na)*.
 indeed, *jitsu ni*.
 India, *Tenjiku*, *Indo*.
 Indian corn, *tōmorokoshi*.
 indoors, *ie no uchi*.
 infectious disease, *deusembyō*.
 ink (Indian) *sumi*.
 insect, *mushi*.
 inside, *no naka ni*.
 inside (of body), *o naka*.
 instead, *no kawari ni*.
 insurance (fire), *kwazai hoken*.
 insurance (marine), *kaijō hoken*.
 into, *no naka ye*, *ni*.
 invalid, *byōnin*.
 invite (to), *maneku*.
 invoice, *okuri-jō*.
 iron, *tetsu*.
 island, *shima*.
 it, *sore*, *ano mono* (little used).

J

Japan, *Nippon*, *Nihon* (more
 elegant).
 jealousy, *yakimochi*, *netami*.
 joke, *jōdan*.
 jug, *mizu-tsugi*.

K

keep (things in general), *tamotsu*,
motte iru.
 keep (pet animals), *katte oku*.
 kettle, *tetsubin*.

key, *kagi*.
 kick (to), *keru*.
 kill (to), *korosu*.
 kind (sort), *shurui, yō*.
 kind (-hearted), *shinsetsu (na)*.
 king, *ō, kokuō*.
 kitchen, *daidokoro, katte*.
 kite (bird), *tombi*.
 kite (toy), *tako*.
 knee, *hiza*.
 knife, *hōchō*.
 knock (to), *tataku*.
 knock down (to), *buchi-taosu*.
 know (to), *shiru*.
 Korea, *Chōsen*.

L

lacquer, *urushi*.
 lacquer-ware, *nuri-mono*.
 lake, *mizu-umi, kosui*.
 lame, *bikko*.
 lamp, *rampu* (from English).
 land, *riku, oka*.
 land (intrans. verb), *jōriku suru*.
 land (trans. verb), *riku-age suru*.
 language, *kotoba*.
 lantern, *chōchin*.
 late, *osoi*.
 laugh (to), *warau*.
 law, *kisoku, hōritsu*.
 lawyer, *daigennin*.
 lead (metal), *namari*.
 lead (to), *hiku, annai suru*.
 leaf (of a tree), *ha*.
 left (hand), *hidari*.
 learn (to), *narau, manabu*.
 leave (of absence), *hima*.
 leave (to depart), *tatsu*.
 leave behind (to), *nokosu*.
 leave off (to), *yameru, yosu*.
 lecture, *enzetsu*.
 leg, *ashi*.
 legation, *kōshikwan*.
 lend (to), *kasu*.
 let (to allow), *saseru, yurusu*.
 let (a house), *kasu*.
 letter (of alphabet, etc.), *moji*.
 letter (correspondence,) *tegami*.

liar, *uso-tsūki*.
 lid, *fūta*.
 lie down (to), *neru*.
 lie (tell a), *uso wo iu*.
 life, *inochi*.
 lift (to), *mochi-ageru*.
 light (not heavy), *karni*.
 light (not dark), *akarui*.
 light (the fire), *hi wo taku*.
 light (the lamp), *rampu wo tsūkeru*.
 lightning, *inabikari*.
 like (to), *suki*; see p. 63.
 like (to be), *nite iru*.
 lilac, *murasaki (no)*.
 lily, *yuri*.
 lion, *shishi*.
 list, *mokuroku*.
 live (to dwell), *suman*.
 lively, *nigiyaka (na)*.
 lock (to), *jō wo orosu*.
 lonely, *sabishii*.
 long, *nagai*.
 look at (to), *miru*.
 look for (to), *sagasu*.
 loose, *yurui*.
 lose (something), *ushinau*.
 lose (not to win), *makeru*.
 loss (pecuniary), *sonshitsu, son*.
 love (to be in), *horeru*.
 low, *hikui*.
 lucky, *uu no yoi*.
 luggage, *nimotsu*.
 lukewarm, *nurui*.
 luncheon, *hiru-gozen*.

M

mad, *kichigai (no)*.
 maid-servant, *jochū*; *gejo* (less polite).
 make (to), *koshiraeru*.
 man, *otoko*.
 man-of-war, *gunkan*.
 manager (of a bank, etc.), *shihainin*.
 manager (head clerk), *bantō*.
 mankind, *ningen*.
 manure, *koyashi*.
 many, *ōi* (see p. 246); *ōku no*.

mark, *shirushi*, *ato*.
 market, *ichiba*.
 market price, *sōba*.
 marquis, *kō(-shaku)*.
 mast, *ho-bashira*.
 master (of a house), *aruji*.
 mat, *tatami*.
 match (lucifer), *haya-tsūkegi*.
 matting, *usuberi*, *goza*.
 may, see p. 170 and p. 183.
 meat, *niku*.
 medicine, *kūsuri*.
 meet (to), *au*.
 meeting (a), *kwai*, *shūkwai*.
 melon, *uri*.
 melon (musk-), *makuwa-uri*.
 melon (water-), *suikwa*.
 member (of a society), *kwai-in*.
 merchant, *akindo*, *shōnin*.
 middle, *mannaka*.
 milk, *chichi*.
 minister (of religion), *kyōshi*.
 minister (plenipotentiary or resident), *kōshi*.
 minister (of state), *daijin*.
 minute (one), *ip-pun*.
 mirror, *kagami*.
 missionary, *scukyōshi*; (protest.) *Yaso-kyōshi*; (cath.) *Tenshūkyō-kyōshi*.
 mist, *kiri*, *moya*.
 Miss, see p. 252.
 mistake, *machigai*.
 money, *kaue*, *kinsu*.
 money (paper), *kinsatsu*.
 Monday, *Getsuyōbi*.
 monkey, *сарu*.
 month, *tsūki*. (For names of months, see p. 114).
 moon, *tsūki*.
 moor, *no(-hara)*.
 morning, *asa*.
 mortgage, *shūchimotsu*.
 mosquito, *ka*.
 mosquito-curtain, *kaya*.
 mother, *haha*, but see p. 250.
 mother-in-law, *shūtome*.
 motion, *undō*; (at a meeting) *dōgi*.
 mountain, *yama*.
 mouth, *kūchi*.

move (intrans. verb), *ugoku*.
 move (trans. verb), *ugokasu*.
 Mr, *Sama*, *San*.
 Mrs, see p. 252.
 mud, *doro*.
 murder(er), *hito-goroshi*.
 must, see p. 170 and 178.
 mustard, *karashi*.

N

nail (finger), *tsume*.
 nail (metal), *kugi*.
 naked, *hadaka*.
 name (personal), *na*.
 name (family), *sei*, *myōji*.
 narrow, *semai*.
 nasty (to eat), *mazui*.
 navy, *kaigun*.
 near, *chikai*.
 neck, *nodo*.
 need, see p. 183.
 needle, *hari*, *nui-bari*.
 needlework, *nui-mono*.
 neighbour, *kinjo no hito*.
 neighbourhood, *kinjo*, *kimpen*.
 neither...nor, see p. 265.
 net, (fishing), *ami*.
 never, see p. 265.
 new, *atarashii*, *shinki (na)*.
 news, *shimbun*.
 newspaper, *shimbunshi*.
 next, *tsugi no*.
 night, *yoru*, *ban*.
 night-clothes, *nemaki*.
 nightingale, *uguisu*.
 nine, *kokonotsu*; but see p. 98.
 nineteen, *jū-ku*.
 ninety, *ku-jū*.
 no, *ie*; but see pp. 228—9.
 nobody, }
 none, } see p. 265.
 nothing, }
 nowhere, }
 noisy, *sōzōshii*.
 north, *kita*.
 north-east, *higashi-kita*.
 north-west, *nishi-kita*.
 nose, *hana*.

not, rendered by negative verbal terminations.

notwithstanding, *ni kamawazu*.

novel (romance), *shōsetsu*.

number, *kazu*.

nun (Buddhist), *ama*.

nurse (governess), *ko-mori*.

nurse (wet-) *uba, omba*.

O

oak, *nara, kashiwa*.

oar, *ro*.

oats, *karasū-mugi*.

of, *no*.

off, no satisf. equiv.

offer (to), *susumeru*.

office, *yakūsho, jimusho*.

official (an), *shikwan*.

oil, *abura*.

old, (of people) *toshiyori (no)*.

old (of things), *furui*.

one, *hitotsu*; but see p. 98.

on, *ni, no ue ni*.

onion, *negi*.

open (trans. verb), *akeru*.

open (to be), *aite iru*.

opinion, *ryōken, zōnijiyori*.

opposite, *no mukō ni*.

orange, (mandarin), *mikan*.

orange (hard-skinned), *daidai*.

ought, *hazu, beki*; see p. 119, 172.

out (to go), *deru*.

out-of-doors, outside, *soto*.

over, *no ue ni*.

overcharge, *kakene*.

overcoat, *gwaitō*.

owe (to), no satisf. equiv.

oyster, *kaki*.

P

pagoda, *tō*.

paint (to pictures), *cgaku*.

painter, *ekaki*.

palace, *goten, gosho*.

paper, *kami*.

parasol, *higasa*.

parcel, *tsutsumi-mono*.

parent, *oya*.

park, *kōenchi*.

parliament, *kokkwa*.

partner (business), *shain*.

pass (across mountains), *tōge*.

passage (in a house), *rōka*.

passport, (*ryakō*-) *menjō*.

pass (to), *tōru, sugiru*.

pastor, *bokūshi*.

patient (to be), *gaman suru*.

patient (sick person), *byōnin*.

pattern, *moyō*.

pay (to), *harau*.

peach, *mono*.

pear, *nashi*.

peasant, *hyakūshō*.

pen, *fude*.

pencil, *empitsu*.

penknife, *ko-gatana*.

peony, *botan*.

pepper, *koshō*.

perhaps, ... *ka mo shiran*.

persimmon, *kaki*.

person, *hito, jin*.

perspiration, *ase*.

pheasant, *kiji*.

phœnix, *hōō*.

photograph, *shashin*.

physician, *isha*.

pick (to), *tsumu*.

pick up (to), *hirou*.

picnic, *yusan*.

picture (oblong and hard), *gaku*.

picture (hanging scroll), *kakemono*.

pig, *buta*.

pigeon, *hato*.

pill, *gwan-yaku*.

pillow, *makura*.

pin, *hari, tome-bari*.

pine-tree, *matsu*.

pipe (smoking), *kiseru*.

pity! (what a), *oshii koto*.

planet, *yūsei, wakūsei*.

plant (in general) *kūsa*.

plant (in a garden), *ucki*.

plate, *sara*.

play (to), *asobu*.

plenty, *jūbun*.

plum-tree, *ume (no ki)*.

pocket-handkerchief, *hanafūki*.

poem, *uta, shi*.
 policeman, *junsu*.
 polite, *teinci (na)*.
 pond, *ike*.
 poor, *bimbō (na)*.
 porcelain, *setomono, tōki* (learned).
 port (harbour), *minato*.
 post (letter-), *yūbin*.
 post-card, *hagaki*.
 post-office, *yūbi-kyoku*.
 postage, *yūbin-zei*.
 postage-stamp, *inshi*.
 postman, *haitatsunin*.
 potato (ordinary), *imo*.
 potato (sweet), *Satsuma-imo*.
 pottery, *tsūchi-yaki*.
 pour (to), *tsugu*.
 powder, *ko, kona*.
 powders (medicine), *kogusuri*.
 power of attorney, *dairi ininjō*.
 practise (to), *keiko wo suru*.
 praise (to), *homeru*.
 pray (to), *inoru*.
 prawn, *ebi*.
 preach, (to), *sekkyō suru*.
 precipice, *gake*.
 prepare (to), *koshirae ru, shītaku wo suru*.
 president (of a society), *kwaichō, gichō*.
 president (of United States, etc.), *daitōryō*.
 pretty, *kirei (na), utsūkushii*.
 prevent (to), *samatageru, sasenai* (neg. causative of *suru*, to do).
 price, *nedan, ue, atai*.
 prickly heat, *asobo*.
 priest (Buddhist), *bōzu, bōsan*, (polite), *shukke, oshō*.
 priest (Shintō), *kannushi*.
 prince (Imperial Japanese), *miya sama*.
 prince (in general), *kōzoku*.
 prison, *rōya*.
 profit, *ricki, mōke*.
 property, *mochimono*; (immovable) *fudōsan*.
 proportion, *wari-ai*.
 Protestantism, *Yaso-kyō*.
 provide (to), *sonae ru*.

pudding, (o) *kwashi*.
 pull (to), *hīku*.
 punish (to), *tsumi suru, bassuru*.
 pupil, *deshi*.
 purpose (on), *waza-waza*.
 purse, *kane-ire, kinchaku*.
 push (to), *osu*.
 put (to), *oku, sueru*.
 put away (to), *katazūkeru*.
 put in (to), *ireru*.
 put off (to), *nobasu*.
 put on (clothes), *kiru*.
 put out (a light), *kesu*.
 put up with, *koraeru*.

Q

quadruped, *kemono, kedamono*.
 quail, *uzura*.
 quantity, *kasa, taka*.
 quarrel, *kenkwa*.
 quarter (¼), *shi-bun no ishi*.
 queen (regnant), *nyotēi*.
 question, *gimon, toi*.
 quick, *hayai*.
 quiet, *shizuka (na)*.
 quite, *mattaku*.

R

race (horse-), *keiba*.
 railroad, *tetsūdō*.
 railway carriage, *kisha*.
 rain, *ame*.
 rainbow, *niji*.
 rare, *mare (na)*.
 rat, *nezumi*.
 rather (somewhat), *zuibun*; (on the contrary), *katte*.
 reach (intrans. verb), *todoku, oyobu*.
 read (to), *yomu*.
 ready (to be), *shītaku shite aru*.
 ready money, *genkin*.
 reason (of a thing), *wake, dōri*.
 rebel, *chōteki, muhon-nin, zoku*.
 receipt, *uke-tori*.
 red, *akai*.
 refuse (to), *kotowaru*.

religion, *shūkyō*, *kyōhō*, *oshie*.
 remain (to), *nokoru*, *amaru*.
 remainder, *nokori*.
 remember (to), *obocru*.
 rent (house-), *yachin*.
 rest (to), *yasumu*.
 restaurant, *ryōriya*.
 revenge, *kataki-uchi*.
 rice (growing), *ine*.
 rice (hulled), *kome*, *hakumai*.
 rice (boiled), *meshi*, *gozcu*, *gohan*,
 o mamma.
 rich, *kane-mochi (no)*.
 ride (to), *noru*.
 ridiculous, *okashii*.
 right (proper), *ii*, *hontō (no)*.
 right (hand), *migi*.
 ring (intrans. verb), *naru*.
 ring (trans. verb), *narasu*.
 river, *kawa*.
 road, *nichi*.
 roast (to), *yaku*.
 rock, *iwa*.
 roll (intrans. verb), *korobu*.
 roll (trans. verb), *korobasu*.
 roof, *yane*.
 room (a), *heya*, *zashiki*.
 root, (*ki no*) *ne*.
 rope, *nawa*.
 rough, *arai*.
 round, *marui*.
 row (to), *kogu*.
 rub (to), *kosuru*.
 rub out (to), *kesu*.
 rudder, *kaji*.
 rude, *shikkei (na)*, *shitsurci (na)*.
 rug, *ketto*.
 ruins, *kosaki*.
 rumour, *hyōban*, *fūsetsu*, *uwasa*.
 run (to), *kakeru*, *hashiru*.
 rush (to), same as the preceding.
 Russia, *Orosha*.
 rust, *sabi*.

S

sacrament, *seireiten*.
 sad (to be), *kanashimu*.
 saddle, *kura*.

safe, *daijōbu (na)*.
 sail, *ho*.
 sailor, *sendō*, *suifu*.
 saint (Buddhist), *shōnin*.
 salmon, *sake*, *shake* (more colloq.).
 salt, *shio*.
 same, *onaji*.
 sample, *mihon*.
 sand, *sūna*.
 sandals (used indoors), *zōri*.
 sandals (used out-of-doors), *waraji*.
 sash, *obi*.
 Saturday, *Doyōbi*.
 saucepan, *nabe*.
 saucer, *shūta-zara*.
 save (to), *tasūkeru*.
 say (to), *iu*, *hanasu*.
 school, *gakkō*.
 screen, *byōbu*.
 sea, *umi*.
 sea-sick (to be), *fune ni you*.
 second (to) a motion, *sausei suru*.
 secretary, *shoki*.
 sect, *shūshi*, *shūmon*.
 see (to), *miru*; but see p. 245.
 seed, *tane*.
 seem (to), *mieru*.
 sell (to), *uru*.
 send (to), *tsūkawasau*, *yarau*.
 separately, *hanarete*, *betsu-betsu ni*.
 sermon, *sekkyō*, *seppō*.
 servant, *hōkōnin*, *meshi-tsūkai*.
 seven, *nanatsu*; but see p. 98.
 seventeen, *jū-shichi*.
 seventy, *shichi-jū*.
 sew (to), *nuu*.
 shade, shadow, *kage*.
 shampooer, *amma*.
 shave (to), *hige wo soru* (or *suru*).
 she, *ano hito*, *ano onna*.
 shelf, *tana*.
 shell, *kai*.
 shine (to), *teru*.
 ship, *fune*.
 shirt, *shatsu* (from the English.)
 shoe, *han-gutsu*, *kutsu*.
 shoe-horn, *kutsu-bera*.
 shop, *mise*.
 short, *mijikai*.
 short (of stature), *sci no hikui*.

- shoulder, *kata*.
 show (to), *miseru* ; but see p. 245.
 shut (trans. verb), *shimeru*.
 sick (to vomit), *haku, modosu*.
 side, *hō, kata*.
 sights (of a place), *meisho koseki*.
 sign, *shirushi*.
 signboard, *kamban*.
 silk, *kinu*.
 silkworm, *kaiko*.
 silly, *baka (na)*.
 silver, *gin*.
 simple, *tegarui, wakari-yasui*.
 since, *kara*.
 sing (birds), *naku*.
 sing (human beings), *utau*.
 singing-girl, *geisha*.
 sir, see p. 252.
 sister (elder), *ane*.
 sister (younger), *imōto*.
 sit (to), *koshi wo kakeru*.
 six, *mutsu* ; but see p. 98.
 sixteen, *jū-roku*.
 sixty, *roku-jū*.
 size, *ōkisa*.
 skin, *kawa*.
 sky, *sora*.
 sleep (to), *neru*.
 sleepy, *nemui*.
 slide (to), *suberu*.
 slipper, *uwa-gutsu*.
 slow, *osoi*.
 small, *chiīsai, chiīsa (na)*.
 small-pox, *hōsō, tennensō*.
 smell (a), *nioi*.
 smelly, *kūsai*.
 smoke, *kemuri*.
 smoke (to...tobacco), *tabako wo nomu*.
 smoothe, *sube-sube shīta*.
 snake, *hebi*.
 sneeze (to), *kūshami wo suru*.
 snipe, *shigi*.
 snow, *yuki*.
 soap, *shabon* (from the Spanish *jabon*).
 socks, *kutsū-tabi*.
 soda-water, *sōda-mizu*.
 soft, *yawarakai, yawaraka (na)*.
 soldier, *heitai, heishi, heisotsu*.
 son, see p. 250.
 son-in-law, *muko*.
 song, *uta*.
 soon, *jiki ni*.
 sour, *suppai*.
 south, *minami* ; south-east, *higashi-minami* ; south-west, *nishi-minami*.
 sow (to), *maku*.
 soy, *shōyu*.
 spoil (to), *sonjiru*.
 sparrow, *suzume*.
 spectacles, *megane*.
 speculator (dishonest), *yamashi*.
 spend (to), *tsūkanu, tsuiyasu*.
 spider, *kumo*.
 spine, *sebone*.
 spoon, *saji*.
 spring (to), *tobu*.
 spring (-time), *haru*.
 spring (water), *izumi, waki-mizu*.
 springs (of a carriage, etc.), *banc*.
 square, *shikaku (na)*.
 staircase, *hashigo-dau*.
 stand (intrans. verb) *tatsu*.
 star, *hoshi*.
 start, *tatsu, shuttatsu suru*.
 state (condition), *yōsu, arisama*.
 steal (to), *nusumu*.
 steamer, *jōkisen*.
 steel, *hagane*.
 stepmother, *mama-haha, keibo*.
 stick (bludgeon), *bō, tsue*.
 stick (to adhere), *kuttsūku*.
 sting (to), *sasu*.
 stink (to), *kusai (adj.)*.
 stomach-ache (to have a), *hara ga itai*.
 stone, *ishi*.
 stop (intrans. verb), *tomaru*.
 stop (trans. verb), *tomeru*.
 store-house, *kura*.
 storm, *arashi*.
 story (narrative), *hanashi*.
 straight, *massugu (na)*.
 strange, *fūshigi (na)*.
 stranger, *shiranai hito*.
 straw, *wara*.
 street, *machi, tōri*.
 strength, *chikara*.

strike (to), *utsu, butsu*.
 string, *ito*.
 strong, *tsuyoi*.
 student, *shosei*.
 stuff (for clothes, etc.), *kirc*.
 stupid, *baka (na)*.
 suck (to), *suu*.
 sugar, *satō*.
 sugar-plum, (o) *kwashi*.
 suit (to) *kanau, ki ni iru*.
 sum total, *shime-daka*.
 summer, *natsu*.
 sun (the actual luminary), *hi*,
taiyō, o tentō sama (vulgar).
 sun (i.e., sunlight), *hinata*.
 Sunday, *Nichiyōbi, Dontaku* (a
 vulg. corrupt. of Dutch *Zondag*).
 supper, *yūmeshi*.
 sutra (Buddhist), *bukkyō, o kyō*.
 sweet, *amai*.
 swim (to), *oyogu*.
 sword, *katana*.

T

table, *tsūkuc, tēfuru* (from Dutch).
 tail, *shippo*.
 take (to), *toru*.
 talk (to), *hanasu, hanashi wo suru*.
 tall (of stature), *sci no takai*.
 taste, *ajiwai*.
 tax, *zei, unjō, nengu*.
 tea, *cha*.
 tea-cup, *cha-nomi-jawan*.
 tea-house, *chaya*.
 tea-pot, *kibishō*.
 teach (to), *oshieru*.
 teacher, *shishō, kyōshi, scusci*.
 tear (trans. verb), *saku, yabuku*.
 tears, *namida*.
 telegram, *dempō*.
 telegraph-office, *denshin-kyoku*.
 telegraphy, *denshin*.
 telescope, *tō-megane, bōenkyō*
 (learned style).
 tell (to), *iu, hanasu, kataru*.
 temple (Buddhist), (o) *tera*.
 temple (Shintō), *yashiro, jinja*.

ten, *tō*; but see p. 98.
 than, *yoru*.
 thank (to), *o rei wo iu*.
 theatre, *shibai*.
 then, *sono toki*.
 there, *soko, asūko, achira*.
 thermometer, *kandankei*.
 they, *kare-ra, ano hito-tachi*.
 thief, *dorobō*.
 thin (to be), *yasete iru*.
 thing, see p. 36—7.
 think (to), *omou, zonjiru*.
 thirsty (to be), *nodo ga kawaku*.
 thirteen, *jū-san*.
 thirty, *san-jū*.
 three, *sansū*; but see p. 98.
 through, *tōshite, tōtte*.
 throw (to), *nageru, hōru*.
 throw away (to), *sūteru*.
 thunder, *kaminari, rai*.
 Thursday, *Mokuyōbi*.
 tie (to), *shibaru*.
 ticket, *kippu*.
 tide, *shio*: high —, *michi-shio*;
 low —, *hiki-shio*.
 tiger, *tora*.
 till, *made*.
 time, *toki*.
 tin (the metal), *suzu*.
 tin (a), *burikki*, (from Dutch
blek).
 tight, *katai*.
 tinned provisions, *kanzume(-mono)*.
 tip (to a servant), *sakate*.
 tipsy (to get), *sake ni you*.
 tired (to get), *kūtabireru*.
 to, *ye, ni*.
 to-day, *konnichi, kyō* (less polite).
 toe, (*ashi no*) *yubi*.
 to-morrow, *myōnichi, ashita* (less
 polite).
 tomb, *haka*.
 tongs (fire-), *hibashi*.
 to-night, *kom-ban*.
 too (also), *yahari*; (excess), *amari*.
 tool, *dōgu*.
 tooth, *ha*.
 toothache (to have a), *ha ga itai*.
 tooth-brush, *yōji*.
 tooth-pick, *koyōji*.

tooth-powder, *ha-migaki*.
 top, *ue* (*no hō*).
 torch, *taimatsu*.
 tortoise, *kame*.
 touch (to), *fureru*, *sawaru*.
 towards, *no hō* *yc*.
 towel, *tenugui*.
 town (capital), *miyako*.
 town (post-), *shūku*.
 town (seaport), *minato*.
 toy, *omocha*.
 trade, *akinai*, *bōeki*.
 tram, *tetsudō-basha*.
 translate (to), *hon-yaku suru*.
 travel (to), *ryokō suru*.
 traveller, *tabi-bitō*.
 tray, *bon*.
 tree, *ki*, *jumoku* (learned).
 trouble (to be in), *komaru*.
 trout, *ai*, *yamame*.
 trousers, *zubon*.
 true, *hontō* (*no*), *makoto* (*no*).
 try (to), *yatte miru*.
 Tuesday, *Kwayōbi*.
 tunnel, *ana*.
 turn (intrans. verb), *mawaru*.
 turn (trans. verb), *mawasu*.
 twelve, *jū-ni*.
 twenty, *ni-jū*.
 twins, *fūtago*.
 two, *fūtatsu*; but see p. 98.
 typhoon, *arashi*, *ō-arashi*.

U

ugly (to see), *migurushii*.
 umbrella, *kōmori-gasa*.
 unavoidable, *yondokoronai*.
 uncle, *oji*.
 under, *no shūta ni*.
 under-clothing, *shūtagi*.
 understand (to), *wakaru*.
 underwriter, *hokemin*, *uke-oinin*.
 uniform (military), *gumpuku*.
 United States, *Gasshūkoku*.
 university, *daigaku*, *daigakkō*.
 unkind, *funinjō*, *fūshinsetsu* (*na*).
 unwholesome (to be), *doku ni naru*.

upstairs, *nikai*.
 up, no satisf. equiv.
 upon, *no ue ni*.
 use (to), *tsūkau*, *mochiiru*.
 useful, *chōhō* (*na*), *yaku ni tatsu*.
 useless, *yaku ni tatanai*.

V

vaccination, *ue-bōsō*, *shūtō*.
 valley, *tani*.
 value, *atai*, *ue-uchi*.
 vase, *hana-ike*.
 vegetables, *yasai*(-mono).
 velvet, *birōdo*.
 verandah, *engawa*.
 very, see pp. 143-4.
 view, *mi-harashi*, *keshiiki*.
 village, *mura*, *sato*.
 vinegar, *su*.
 viscount, *shi(-shaku)*.
 visit (to pay a), *tazunete kuru*.
 visitor, *kyaku*.
 volcano, *fun-kwazan*.
 volume (book), *satsu*.

W

wages, *kyūkin*.
 waistcoat, *chokki*.
 wait (to), *matsu*.
 wait (at table), *kyūji wo suru*.
 waiter, *kyūji*, *boy* (from English).
 wake (intrans. verb), *me ga sameru*.
 wake (trans. verb), *okosu*.
 walk (to), *aruku*.
 wall (mud), *kabe*: stone—*ishibe*.
 want (to), *hoshii* (adjective).
 war, *ikūsa*.
 warm, *atatakai*, *atataka* (*na*).
 wash (to), *arau*.
 wash-hand-basin, *chōzu-darai*.
 washing (of clothes), *sentaku*.
 washerman, *sentaku-ya*.
 wasp, *hachi*.
 watch (clock), *tokki*.
 water (cold), *mizu*.
 water (hot) (*o*) *yu*.

water (mineral spring), *onsen*.
 water-closet, *benjo*, *chōzuba*, *haba-kari*.
 waterfall, *taki*.
 wave, *namí*.
 way (manner), *yō*, *shikata*, *ambai*.
 way in, *hairi-kūchi*.
 way out, *de-guchi*.
 we, *watakūshi-domo*, but see p. 46.
 weak, *yowai*.
 wear (trans. verb), *kiru*.
 weather, *tenki*, *yōki*.
 Wednesday, *Suiyōbi*.
 week, *shūkan*.
 weight, *mekata*.
 well (a), *ido*.
 well (bodily), *jōbu (na)*.
 well (to get), *naoru*.
 well! *mazu*, *sate*.
 west, *nishi*.
 wet (to be), *nurete iru*.
 whale, *kujira*.
 wheat, *komugi*.
 wheel, *wa*, *kuruma*.
 when, see ¶ 57 and ¶ 287.
 when? *itsu?*
 where, *tokoro*.
 where? *doko?*
 while, see ¶ 57 and ¶ 389.
 whip, *muchi*.
 white, *shiroi*.
 who? *dare?* *donata?* (polite).
 whole, *mina*, *sōtai (no)*.
 wholesome (to be), *kūsuri ni naru*.
 why? *naze?* *dō iu wake?*
 wick, *shin*.
 wicked, *warui*, *aku* (in compounds).
 wide, *hiroí*.
 widow, *goke*, *yamome*.
 wife, *tsuma*; but see, p. 250.
 wild, *no* or *yama* prefixed to the next word.
 willow-tree, *yanagi*.
 win (to), *katsu*.
 wind, *kaze*.

wind (to), *maqu*, *kuru*.
 window, *mado*.
 wine, *budōshu*, *sake*.
 wing, *hane*.
 winter, *fuyu*.
 wipe (to), *nuguu*, *fūku*.
 wire, *harigane*.
 wise, *kashikoi*, *rikō(na)*.
 wish (to), *hoshii* (adj.).
 wistaria, *fuji*.
 with (together), *to issho ni*.
 with (by), *de*, *de motte*.
 wither (to), *shibomu*, *kareru*.
 without, see p. 126.
 wolf, *ōkami*.
 woman, *onna*, *fujin* (polite).
 wonderful, *myō (na)*, *fūshigi (na)*, *mezurashii*.
 word, *kotoba*.
 work (to), *hataraku*.
 world, *sekai*.
 worm (earth-), *mimizū*.
 wound, *kega*, *kizu*.
 wrap up (to), *tsutsumu*.
 wrestle (to), *sumō wo toru*.
 write (to), *kaku*.
 wrong (adj.), *warui*, *machigatta*.

Y

year, *toshi*.
 yellow, *ki-iroi*.
 yes, see pp. 228-230.
 yesterday, *sakujitsu*, *kinō* (less polite).
 you, *anata*, *omae*; but see p. 44.
 young, *wakai*.

Z

zeal, *nesshin*.
 zinc, *totan*.

¶ 446. SHORT PHRASES

IN

CONSTANT USE.

- | | |
|---|--|
| <p>1. <i>Amari mita koto ga</i>
 Too-much have-seen fact (nom.)
 <i>gozaimasen.</i>
 is-not.</p> | <p>I have hardly ever
 seen any.</p> |
| <p>2. <i>Anata mazu dō iu</i>
 You, well, what-sort-of
 <i>go ryōken degozaimasū?</i>
 angust opinion is?</p> | <p>Well, what is your
 opinion on the subject?</p> |
| <p>3. <i>Arigatō gozaimasū.—Dō</i>
 Thankful (I) am.—How
 <i>itashimashite!</i>
 having-done?</p> | <p>Thank you.—Oh!
 pray don't mention it.</p> |
| <p>4. <i>Ate ni narimasen.</i>
 Reliance to becomes-not.</p> | <p>He is not to be
 depended upon.</p> |
| <p>5. <i>Ato kara go aisatsu</i>
 Aftercards angust answer
 <i>wo mōshimashō.</i>
 (accus.) will-say.</p> | <p>I will send my answer
 afterwards.</p> |
| <p>6. <i>Chito o kake</i>
 A-little honourably to-place
 <i>nasaimashi.</i>
 dign.</p> | <p>Pray sit down a
 moment.</p> |

1. *Amari*, conf. p. 144.—3. I.e., "You are grateful to me for having done what?" It is still more polite to substitute *Dō tsūkamatsuri-mashite* for *Dō itashimashite*.—4. Observe the avoidance of the passive, and conf. p. 199.—6. After *chito* supply *koshi wo*, "the loins."

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|--|--|
| 7. <i>Chitto mo kamaimasen.</i>
A-little even matters-not. | It doesn't matter a bit. |
| 8. <i>Chotto haiken.</i>
A-little adoring-look (let me do). | Please just let me look. |
| 9. { <i>Da ga.....(famil.)</i>
{ <i>Desu ga.....(polite)</i>
<i>(It) is, but</i> | Yes, but..... |
| 10. <i>Danjite mimashō.</i>
Consulting (I) will-see. | I will speak to him about it. |
| 11. <i>Dō shimashō?</i>
How shall-probably-do? | What shall we do? |
| 12. <i>Dō shita hō ga</i>
How did side (nom.)
<i>yokarō?</i>
will-probably-be good? | What do you think we had best do? |
| 13. <i>Dochira ye irasshaimasū?</i>
Where to deign-to-go? | Where are you going? |
| 14. <i>Dōka nasaimashita ka?</i>
Somehow have-deigned? | Have you hurt yourself? <i>or</i> Is anything the matter with you? |
| 15. <i>Go busata itashi-</i>
August remissness have-
<i>mashita.</i>
done. | I have been very rude in not coming to see you for so long. |
| 16. <i>Go kurō sama.</i>
August trouble Mr. | Thanks for your trouble.
(Said chiefly to inferiors.) |

8. Conf. p. 262. 9. Properly speaking, this phrase should come in the middle of a sentence; but in familiar conversation it often begins one. For *ga*="but," see p. 65. The *u* of *desū* is pronounced before *ga*, for which reason we print it in this context without the mark of short quantity.—10 For *miru* auxiliary, see p. 188.—11 and 12. The Japanese habitually use "how?" for "what?" in such phrases as these. For *hō* see p. 140.—13. For *irasshaimasū*, substitute *ikimasū* in speaking to an inferior.—14. For *nasaimashita* substitute *shimashita*, or still less politely *shita*, in speaking to an inferior.—15. See p. 241.—16. See p. 241.—19. *Yukkuri* is a sort of noun, which the addition of *to* turns into an adverbial phrase; conf. p. 230.

17. *Go men nasai.*
August excuse deign.
18. *Go mottomo de gozai-*
Augustly right is
masu ga.....
but.
19. *Go yukkuri to itte*
Augustly leisurely going
irasshai.
deign-to-be.
20. *Go zonji de mo*
August knowledge even
gozaimashō ga,.....
probably-is although....
21. *Go zonji no tōri.*
August knowledge's way.
22. *Hakkiri to wakarimasen.*
Clearly understand-not.
23. *Hara ga itai.* (Familiar.)
Belly (nom.) (is) painful.
24. *Hayaku! hayaku!*
Quickly! quickly!
25. *Hītotsu ikura?*
One how-much?
26. *Hoka de mo nai*
Other-thing even isn't
ga.....
although....
- Please excuse me,
or I beg your pardon.
- What you say is
very true; still.....
- Go slowly. (*A polite
phrase frequently addressed
to one starting off on a walk.*)
- You probably know
that.....
- As you know.
- I don't clearly un-
derstand.
- I've got a stomach-
ache.
- Hurry up! hurry
up!
- How much for one?
- What I want to say
is simply this:—.....

20 and 21. *Zonji* is the indefinite form, used substantively, of *zonjiru*, "to know." *Ga* has here but little meaning. Similarly in No 26. For *tōri* see p. 237.—22. For *to* see p. 80.—23. The predicative adjective includes the meaning of the verb "to be." But if it is desired to make the phrase polite, *itai* must be changed to *itō gozaimasū*; conf. p. 137, ¶ 204.—24. Supply the imperative *koi!* "come," or *hashire!* "run."—25. More grammatically *Hītotsu wa ikura de gozaimasū?* The numeral *hītotsu* will vary according to the article alluded to;—if a fan, then *ip-pon*; if a mirror, then *ichi-men*, etc.; see p. 104, ¶ 157 *et seq.*

- | | |
|--|--|
| 27. <i>Ichi-nichi rusu desū.</i>
One-day absent is. | He is (or will be) away all day. |
| 28. <i>Ikenai koto shimashita.</i>
Can't-go thing have-done. | I've gone and done a stupid thing. |
| 29. <i>Ikura mo gozaimasen.</i>
How-much even is-not. | There is scarcely any more. |
| 30. <i>Itsu no koto deshita?</i>
When 's fact was? | When did it happen? |
| 31. <i>Iya desū, yo!</i>
Disagreeable(it) is(it) oh! | No, I won't; or Get along with you! or None of your impudence! |
| 32. <i>Kagen ga warū gozaimasū.</i>
Bodily-state (nom.) bad is. | I feel poorly. |
| 33. <i>Kare kore tarimashō.</i>
That this will-probably-suffice. | I think it will be about enough. |
| 34. <i>Kaze wo hīkimashita.</i>
Wind (accus.) (I) have-drawn. | I have caught cold. |
| 35. <i>Kazoete mireba.....</i>
Counting when(I)see. | On counting them over, I found that..... |

27. *Ichi-nichi* means indifferently "one day" or "all day;" see ¶ 152, p. 100.—28. *Ikenai*—"no go," "won't do;" conf. ¶ 317.—29. This idiom may be explained thus: "There is not even enough to make it worth asking how much there is."—30. For the construction *itsu no*, conf. p. 226.—31. A phrase used chiefly by women of the lower class.—32. *Kagen* is originally one of the "syntheses of contradictories" noticed on p. 32, *ka* meaning "increase" (of bodily well-being), and *gen* "decrease."—33. *Kare kore* is an idiom expressive of approximation, like our "more or less," "pretty well."—34. The English word "a cold" cannot be translated literally into Japanese.—35. *Miru*, "to see," here has rather its proper signification, than the auxiliary use explained on p. 188. Moreover the conditional here has the sense of "when...;" see 179.

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|---|---|
| <p>36. <i>Kiite kuru ga</i>
 Hearing-heard, to-come (nom.)
 <i>ii.</i>
 (is)good.</p> | <p>You had better go
 and ask. (<i>Familiar.</i>)</p> |
| <p>37. <i>Kikashite kudasai.</i>
 Causing-to-hear condescend.</p> | <p>Please tell me.</p> |
| <p>38. <i>Kimi ga warui.</i>
 Feelings (nom.) (are)bad.</p> | <p>It quite makes me
 shudder. (<i>Familiar.</i>)</p> |
| <p>39. <i>Kochira ye o tōri</i>
 Here to honourably to-pass
 <i>nasai.</i>
 deign.</p> | <p>Please come in here.
 (<i>The formula used to invite
 a guest in.</i>)</p> |
| <p>40. <i>Kokoromochi ga warui.</i>
 Bodily-feelings (nom.) (are)bad.</p> | <p>I feel unwell.</p> |
| <p>41. <i>Komatta koto desū.</i>
 Was-bothered fact is.</p> | <p>It is a nuisance.</p> |
| <p>42. <i>Komban wa!</i>
 This-night as-for!</p> | <p>Good evening!</p> |
| <p>43. <i>Kondate wo misete</i>
 Bill-of-fare (accus.) showing
 <i>kudasai.</i>
 condescend.</p> | <p>Please show me the
 bill of fare.</p> |
| <p>44. <i>Konnichi wa!</i>
 This-day as-for!</p> | <p>Good day! <i>or</i> How do
 you do?</p> |

36 *Tou*, which is the proper word for "to ask," is almost always thus replaced in the mouths of Tōkyō speakers by *kiku*, properly "to hear." For *kuru* as an auxiliary, see p. 187.—37. *Kikashite* should, strictly speaking, be *kikasete*, but see N. B. to p. 208.—38. Observe how Japanese prefers the intransitive to the transitive construction, of which "it" is the subject in English, and conf. p. 272 for this marked feature of the language.—41. The use of the past, where the present would seem to us more natural, is idiomatic here. 42. Some polite phrase must be mentally supplied; but it is never expressed, unless it be some such hackneyed remark about the weather as (*Komban wa, o suzushiū gozaimasū*, "What a pleasantly cool evening it is!" etc.—44. Same remark as that concerning No. 42.

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|---|---|
| <p>45. <i>Kore de takūsan.</i>
This by, (is) plenty.</p> | <p>This is quite enough.</p> |
| <p>46. <i>Kore de yoroshii ja nai ka?</i>
This by, good isn't?</p> | <p>Won't this do?</p> |
| <p>47. <i>Kore wa, nan de dekite orimasū?</i>
This as-for, what by eventuating is?</p> | <p>What is this made of?</p> |
| <p>48. <i>Kore wa, nani ni tsūkaimasū ka?</i>
This as-for, what to (do people) use (I)?</p> | <p>What is this used for?</p> |
| <p>49. <i>Kore wa, o jama wo itashimashita.</i>
This as-for, honourable impediment (accus.) have-done.</p> | <p>Oh! excuse me for having inconvenienced you.
<i>(Used as a polite phrase on concluding a visit.)</i></p> |
| <p>50. <i>Kore wa, shikkei!</i>
This as-for, (it is) rudeness.</p> | <p>Oh! pray excuse me for being so rude.</p> |
| <p>51. <i>Kore wa, yoku o deki ni narimashita.</i>
This as-for, well honourably execution to has-become.</p> | <p>You have done this beautifully.</p> |
| <p>52. <i>Mada yohodo aida ga arimasū.</i>
Still plenty interval (nom.) is.</p> | <p>There is still plenty of time.</p> |
| <p>53. <i>Mae ni mo itta tōri.</i>
Before in also said way.</p> | <p>As I have already said.</p> |
| <p>54. <i>Maido go yakkai (sama) desū.</i>
Each-time angust assistance (Mr.) is.</p> | <p>I am much obliged to you for your constant kindness.</p> |

45. Supply *de gozaimasū* at the end.—46. For *ja* see p. 62.—47. For intransitive *dekiru*, corresponding to passive “is made,” see ¶ 310.—50. Supply *itashimashita* at the end.—54. Conf. p. 241.

55. *Makoto ni mōshi-wake*
Truth in, excuse
ga gozaimasen.
 (nom.) **is-not.**
 Really I know not what excuse to offer.
56. *Makoto ni shibaraku.*
Truly some-time (is.)
 It is quite a long time since we last met.
57. *Mappira go meu*
Quite-flatly august pardon
nasai.
deign.
 I humbly beg your pardon; or Please be so good as to excuse me.
58. *Maru de betsu na n'*
Completely different one
desū.
is.
 It is a totally different one.
59. *Mata irasshai.*
Again deign-to-come.
 Please come again.
60. *Mata o hayaku*
Again honourably quickly
o kaeri nasaimashi.
honourably to-return deign.
 Please come back soon again.
61. *Mazu sore-kkiri de*
Well, that only
gozaimasū.
 (is) **is.**
 Well, that is about all.
62. *Memboku ga nai.*
Countenance (nom.) isn't.
 (More politely gozaimasen.)
 I feel ashamed.
63. *Michi wo oshiete*
Road (accus.) teaching
kudasai.
condescend.
 Please tell me the road.
64. *Mina san ni dōka*
All Mess'rs to please
yoroshiku.
well (say.)
 Please remember me kindly to all your people.

56. See p. 262.—58. For *n'* see p. 77. The quasi-adjective (see p. 131) *betsu na* is more usually *betsu no*; but the presence of *n'* (for *no*) immediately after it here causes *na* to be preferred.—61. For *kkiri* see p. 224.—62. Compare our phrase "to be put out of countenance."—64. At the end supply *itte kudasai*, "please say."—66. We may explain this phrase thus: "It has come to this, that all are gone."

65. <i>Minai furi wo</i> <i>Seeing-not manner (accus.)</i> <i>shite.</i> <i>doing.</i>	Pretending not to see.
66. <i>Mō mina ni nari-</i> <i>Already all to has-</i> <i>mashita.</i> <i>become.</i>	It is all done; <i>or</i> There are no more.
67. <i>Mō</i> <i>Already</i> <i>narimasen.</i> <i>is-not.</i> <i>ikanakereba</i> <i>if-do-not-go,</i>	I <i>must</i> be off now.
68. <i>Mō nan-ji ni</i> <i>Already what-hour to</i> <i>narimasū ka ?</i> <i>becomes ?</i>	What o'clock is it?
69. <i>Mō shimai.</i> <i>Already end (is.)</i>	I have finished; <i>or</i> They are all done.
70. <i>Mō takūsan.</i> <i>Already plenty (is.)</i>	That is plenty; <i>or</i> I don't want any more.
71. <i>Mō yaku ni</i> <i>Any-more usefulness to</i> <i>tachimasen.</i> <i>stands-not.</i>	It is no longer of any use.
72. <i>Mō yoroshii.</i> (Familiar.) <i>Already (is) good.</i> <i>Mō yoroshiiū gozaimasū.</i> (Polite.)	That will do; <i>or</i> I don't want any more.
73. <i>Mōshi-kanete orimasū.</i> <i>To-say-unable am.</i>	I can hardly bring myself to say the words. (Said in asking for some- thing.)

67. This phrase is used only when the necessity is genuine and strong; conf. p. 170.—60. More literally "What o'clock is it already becoming?"—69 and 70. Supply *desū*.—72. A highly elliptical phrase, somewhat as if one were to say "It is all right without it."—73. For *kaneru* see p. 197.

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| <p>74. <i>Motto o make</i>
 More, honourably to-cheapen
 <i>nasai.</i>
 deign.</p> | <p>Please go down a little more in your price.</p> |
| <p>75. <i>Nai koto wa nai</i>
 Isn't fact as-for, isn't
 <i>(desū).</i>
 <i>(is.)</i></p> | <p>There is <i>some</i>; or There <i>is</i> some.</p> |
| <p>76. <i>Naka-naka shōchi shimasen.</i>
 Positively consent does-not.</p> | <p>He won't hear of it.</p> |
| <p>77. <i>Nan de mo yoroshii.</i>
 What by even, (is) good.
 <i>(More politely yoroshiū gozaimasū).</i></p> | <p>Anything will do.</p> |
| <p>78. <i>Nan desū?</i>
 What is?</p> | <p>What is it? <i>or</i> What is the matter? <i>or</i> What did you say?</p> |
| <p>79. <i>Nan to osshaimasū?</i>
 What that deign-to-say?</p> | <p>What do you say?</p> |
| <p>80. <i>Nanzo omoshiroi</i>
 Something-or-other amusing
 <i>hanashi ga gozaimasen ka?</i>
 talk (nom.) is-not ?</p> | <p>Can't you tell us something amusing?</p> |
| <p>81. <i>Nodo ga kawakimashita.</i>
 Throat (nom.) has-dried.</p> | <p>I feel thirsty.</p> |
| <p>82. <i>O hayō gozaimasū.</i>
 Honourably early is.</p> | <p>Good morning.</p> |
| <p>83. <i>O itoma mōshimashō.</i>
 Honourable leave will-probably-say.</p> | <p>I think I must be going.</p> |
| <p>84. <i>O kage sama de.....</i>
 Honourable shade Mr. by.</p> | <p>By your kind influence.</p> |

74. *Makeru* is literally "to be vanquished," hence "to come down in price."—75. For the syntax of double negatives, see p. 264.—77. *Nan de mo*, though representing the English word "anything," is not the subject of the sentence. The sentence is subjectless, and *nan de mo* is an indirect object corresponding to the Latin ablative denoting causation or instrumentality.—82. It is of course absurd to use this phrase, as foreigners sometimes do, in the afternoon.

85. O *kage sama, sukkari*
Honourable shade Mr., quite
naorimashite gozaimasū.
recovered am. I am quite well again,
 thanks for your kind
 enquiries.
 (*More lit. Thanks to your*
influence.)
86. O *kangae noue, ina*
Honourable reflection's top, nay
ya no go hentō wo ukagai-
? 's august reply (accus.) (I) will-
masū.
enquire. Kindly think the
 matter over, and let
 me have an answer one
 way or the other.
87. O *kinodoku de*
Honourable poison-of-spirit
gozaimasū.
is. I am sorry for it on
 your account.
88. O *machidō sama.*
Honourably long-waiting Mr. Excuse me for keeping
 you waiting so long.
89. O *matase-mōshi-*
Honourably having-caused-to-
mashite, makoto ni ai-sumi-
wait, truth in mutually-
masen.
is-not-pure. Really I know not
 what excuse to offer
 for having kept you
 waiting so long.
90. O *naka ga sūki-*
Honourable inside (nom.) has-
mashita.
become-empty. (Familiar.) I feel hungry.
91. O *tomo itashi-*
Honourable companion will-
mashō.
probably-do. I should like to go
 with you.
92. O *tōshi mōse.*
Honourably let-through say. Show the guest in.

85. Strict grammar would require *de*, "by," after *sama*. *Naorima-*
shite gozaimasū is more polite than simple *naorimashita* would be.—
 86. "Reflection's top" is, after all, not so very different from our
 phrase "on reflection." Instead of saying "an answer yes or no," the
 Japanese phrase mentions the negative only.—89. More polite than
 the preceding number. For *mōsu* as a humble auxiliary, see p. 243.—
 90. For *o naka*, see p. 242.

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| <p>93. <i>O tsuide no setsu.</i>
Honourable occasion's opportunity.</p> <p>94. <i>O yasumi nasai</i>
Honourably to-rest deign.
(-mashī).</p> <p>95. <i>Okashikūte tamaranai.</i>
Being-funny, (I)endure-not.</p> <p>96. <i>Ōki ni o sewa sama</i>
Greatly honourable help Mr.
<i>ni narimashita.</i>
to (I)have-become.</p> <p>97. <i>Ōki ni osoku narimashita.</i>
Greatly late have-become.</p> <p>98. <i>Ō-sawagi deshita.</i>
Great-uproar (it)was.</p> <p>99. <i>Oshii koto desā, ne!</i>
Regrettable thing is, isn't-it?</p> <p>100. <i>Osoroshii dōmo michi</i>
Frightful really road
<i>ga warui.</i> (Familiar.)
(nom.) (is)bad.</p> <p>101. <i>Osoroshii takai mon' da.</i>
Frightful dear thing is.
(Familiar.)</p> <p>102. <i>Ō-warai shimashita.</i>
Great-laughter (we)did.</p> | <p>Whenever it happens to suit your convenience.</p> <p>Good night.</p> <p>It is really <i>too</i> funny.</p> <p>I am much indebted to you for your kind assistance.</p> <p>Excuse me for being so late.</p> <p>All was bustle and confusion.</p> <p>Oh! What a pity!</p> <p>How frightfully bad the road is!</p> <p>It is frightfully dear.</p> <p>We had a good laugh over it.</p> |
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92. The use of *mōse* here shows that a person who is your inferior is to do something for one politely considered your superior, 93. I. e., "Don't take trouble about it; but, should the occasion offer. etc."—94. It is optional to omit the termination *mashī* in all cases. 95. Conf. ¶ 218.—96. As if one should say, "I have come in for a great deal of your help." *Ōki ni* means "greatly;" *ōkiku* means "big(ly)." —100. In strict grammar we should have *osoroshiku*, not *osoroshii*; but see top of p. 121. As shown by this example and the last, the Japanese turn in quite a different manner our exclamatory phrases beginning with "what" and "how."—101. *Mon'* is familiar for *mono*.

103. *Sakuban wa, yoppite*
Last-night as-for, all-night
neraremasen deshita.
cannot-sleep (it) was. I couldn't sleep all last night.
104. *Sayō de gozaimasū.* (Polite.)
Sō desū, or Sō da. (Familiar.) That is so; or Yes.
105. *Senjitsu wa arigatō*
Former-day as-for, thankful
gozaimashita.
was. Many thanks for your kind entertainment the other day.
(Always said on first again meeting the giver of a recent party.)
106. *Shikata ga nai.* } (more
Doing-side (nom.) isn't. } politely
Shiyō ga nai. } gozai-
Doing-way (nom.) isn't. } masen. There is nothing to be done; or It can't be helped.
107. *Shitsurei itashimashita.*
Rudeness have-done. Excuse my rudeness.
108. *Sō desū ka?*
So is ? Is that so? or Oh! indeed.
109. *Sō ka mo shiremasen.*
So ? even is-unknowable. Possibly it may be so.
110. *Sō ka to omoeba,*
So ? that if-one-thinks,
kaette.....
contrariwise..... One is tempted to think so, and yet on the other hand.....
111. *Sō shicha ikenai.*
So as-for-doing, cannot-go.
 (More politely *ikemasen.*) You mustn't do that.
112. *Sō ja gozaimasen.*
So is-not. That is not so; or Oh! no.

103. *Deshita* might be omitted without mutilating either the sense or the grammar; but the Japanese like thus to round off the sentence with an auxiliary verb, if possible; conf. p. 192.—104. Conf. p. 229.—109. More literally "One cannot tell whether it is (not) so." In vulgar parlance the phrase often runs thus: *Sō ka shira* (for *shiran*).—110. See bottom of p. 259 for a similar construction.—111. More lit. "It won't do, if you do that."

113. *Sonna mon' desū.*
Such thing is. That is just about it.
114. *Sonnara, o yo-*
If-that-is-so, honourably de-
shi nasai.
sist deign. Well then, don't do it.
115. *Sono go, hisashiku*
That after, lengthily
o me ni kakarimaseu.
honourable eyes in (I)hang-not.
Itsu mo go sōken de....
Always angustly robust being.. It is some time since we last met. I am delighted to see you looking so well.
116. *Sono hō wa ō*
That side as-for, numerous
gozaimasū.
are. There are more of that kind than of the others.
117. *Sore wa sō de gozai-*
That as-for, so is.
masū. That is so; or Yes, no doubt.
118. *Sore wa sō desu ga.....*
That as-for, so is whereas... Yes, but.....
119. *Sude ni mōshi-agemashita*
Already tell-lifted-up
tōri.
way. As I have already had the honour to inform you.
120. *Sūkoshi mate. (Familiar)*
A-little wait. Wait a minute.
121. *Sūkoshi o machi*
A-little honourably to-wait
nasai.
deign. (Do. polite.)
122. *Taigai wakarimash.*
Mostly have-understo derstand most of

115. Supply at the end some "it is a subject for congratulation" past tense here idiomatically repl

o medetō gozaimasū,
p. 140.—122. The

123. <i>Taisō nigiyaka de go-</i> <i>Very lively</i> <i>zaimashita.</i> <i>reas.</i>	I think I'll go and wash my hands.
124. <i>Te wo aratte</i> <i>Hands (accus.) having-washed</i> <i>kimashō.</i> <i>will-probably-come.</i>	At any rate please just look at it.
125. <i>To mo kaku mo go-</i> <i>That even, thus even, august-</i> <i>ran nasai.</i> <i>glance deign.</i>	It won't do at all.
126. <i>Totemo ikemasen.</i> <i>Anyhow cannot-go.</i>	Something I can't at all make out.
127. <i>Wake no wakaranai</i> <i>Reason of understand-not</i> <i>koto.</i> <i>thing.</i>	Are you sure you have forgotten nothing? (Familiar.)
128. <i>Wasure-mono wa nai</i> <i>Forget-thing as-for, isn't</i> <i>ka?</i> <i>?</i>	It has nothing to do with me. (Familiar.)
129. <i>Watakūshi ni kwankei</i> <i>Me to, connection</i> <i>ga nai.</i> <i>(nom.) isn't.</i>	Of course it will do quite well.
130. <i>Yō gozaimasū to mo!</i> <i>Good is that even!</i>	She is very pretty indeed.
131. <i>Yohodo ii kiryō desū.</i> <i>Very good countenance is.</i>	It is fortunate that...
132. <i>Yoi ambai ni....</i> <i>Good condition in....</i>	

125. *To mo kaku mo* is an idiom meaning "at any rate," "in any case."—127. A good example of the ambiguous relative phrases discussed in p. 56, ¶ 82. It is not the thing that does not understand, but I who cannot understand the thing.—130. *To mo* final = "of course."

133. *Yoi mi-harashi desù, ne!*
Good view is,—eh? | What a beautiful view!
134. *Yoi mono wo o*
Good thing (accus.) honourably | What a beautiful thing
motome nasaimashita.
to-see-out have-deigned. | that is which you have bought!
135. *Yoi tenki de gozaimasù.*
Good-weather is. | It is fine weather.
 (A phrase used on accosting
 any one in fine weather.)
136. *Yoppodo dōmo omoshiroi*
Very indeed amusing | It is really a most
hanashi de gozaimasù.
story (it) is. | amusing story.
137. *Yoroshiū gozaimasù*
Good is | Is it all right?—Yes.
ka?—Yō gozaimasù.
? Good is.
138. *Yosasō ni omoi-*
Likely-to-be-good to (I) | I should think it
masù.
think. | would do.
139. *Yoshita hō ga yo-*
Desisted side (nom) will- | I think it will be best
karō.
probably-be-good. | to give up the idea.
140. *Zōsa ga nai.*
Difficulty (nom.) isn't. | There is no difficulty
 about it. (Familiar.)

138. Japanese idiom requires *ni* in such phrases, when the adjective of probability (. . . *sō na*) is turned into an adverb by the fact of a verb following.—139. Past tense used idiomatically for the present; conf. p. 171. 140. More politely, *Zōsa gozaimasen*.

PHRASES.

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| 1. <i>Ano hito no iu koto wa, mina uso desū.</i> | Every word that fellow says is a lie. |
| 2. <i>Ano hito no na wa, nan to iimasū?</i> | What is his name?
(<i>more lit.</i> What do people say that his name is?) |
| 3. <i>Ashita wa yō ga gozaimasū kara, keiko wo yasumimashō.</i> | I shall be too busy to study to-morrow. |
| 4. <i>Chitto wa hanashi no tane ni narimashō.</i> | It will be something to talk about. |
| 5. <i>Daibu kata-kage ni natte kimashita kara, soro-soro de-kakemashō.</i> | There is a good deal of shade in many places; so I shall begin to think of going out. |
| 6. <i>Daibu niwa no sakura ga saki-kakemashita kara, tsugi no Nichiyō atari ni wa Mukōjima ga chōdo yoroshiū gozaimashō.</i> | A good many cherry-blossoms have begun to come out in the garden; so I suppose Mukōjima will just be at its best about next Sunday. |

1. For a good example of a similar construction with *no*, see p. 59, beginning *Senjitsu o hanashi*.—2. For *to iu* see p. 55 and p. 80.—5. The auxiliary *kimashita* makes the phrase paint or photograph, as it were, the gradual oncoming of the shade. Simple *natta* would be a very flat substitute for compound *natte kimashita*; conf. p. 192. 6. For *kakeru* see p. 213. *Mukōjima* is a part of Tōkyō celebrated for its avenue of cherry-trees. Observe the manner in which the two clauses are connected by *kara*,—lit. “because the cherry-trees have partially blossomed, etc.”

7. *Dō ka kō ka tsugō ga deki-masū.*

We shall be able to manage it somehow or other.

8. *Dōka Yokohama made no jōtō ōfūku-gippu wo ichi-mai kudasai.*

Please give me a first-class return ticket to Yokohama.

9. *Dōmo! ka ni sasarete, nete mo ne-tsūkarenai.*

I have lain down, but I can't get to sleep,—I am so terribly bothered by the mosquitoes.

10. *Furisō desū kara, yoshimashō.*

It looks like rain; so I think I will give up (the idea of the excursion, etc.).

11. *Hidoi furi ni natte kima-shīta. Shikashi, yūdachi desū kara, jiki akarimashō.*

It has come on to rain hard. Still, as it is only a thunder-shower, I suppose the sky will soon clear up again.

12. *Hitori de bon-yari shite orimashīta kara, nemuku narimashīta.*

I was so dull all by myself, that I got quite sleepy.

13. *Ii no ga nakereba, maru de yoshimashō.*

If there are no good ones, I won't take any of any kind.

14. *Ii-tsūketa tōri ni shinai no wa, dō shīta mon' da?*

Why didn't you do as I ordered you?

7. *Dō ka kō ka* is an idiom meaning "somehow or other," "by hook or by crook." If for *deki-masū* were substituted *dekimashō*, the phrase would signify "I think we shall be able," etc.—8. *Kippu*, "a ticket," takes the auxiliary numeral *mai*, because a ticket is a flat thing; see p. 106.—11. For *akarimashō* many prefer to say *agari-mashō*, "it will probably lift."—13. For *no ga* conf. ¶ 112 and ¶ 137.—14. *Dō shīta mon' da?* here translated "why?" would be more literally rendered by "what sort of conduct is (this)?"

15. *Iki-nari sonna koto wo iu to, dō shīte mo wakarimasen.* That couldn't possibly be understood without some previous reference to the subject.
16. *Ikura kake-atte mo, shōchi shimasen.* All my talking hasn't succeeded in getting him to consent.
17. *Ima-doki sono yō na koto wa sūkunai. Yoshi! atta to shīta tokoro ga, tōji no ron ni wa aimasen.* Very little of that sort of thing goes on nowadays; and even supposing there to be instances of its occurrence, it doesn't suit the spirit of the age.
18. *Fikō-gara de, asa-ban wa suzushiku narimashita.* We are getting on in the season, and so the mornings and evenings have become cool.
19. *Kana wa sūkoshi wakarimasu ga,—ji wa yomemasen.* I understand the *Kana* a little, but I can't read the Chinese characters.

15. *Iki-nari*, "abruptly," "disconnectedly."—17. *Sūkunai*, is always predicative, as here; see p. 268. But it is generally convenient to reverse, as has here been done, the order of the ideas, when translating a clause containing *sūkunai* into English. *Yoshi*, the conclusive form (see p. 119) of the adjective *yoi*, "good," is here used as an exclamation, but forms from the grammatical point of view a sentence by itself. *To shīta tokoro ga* is an idiom meaning "granting that..." 18.—*Gara*, suffixed to a noun, indicates "kind," "nature," here "cause," very much like the postposition *kara*, "because," of which it is probably but a *nigori*'ed form.—19. *Kana*, see p. 9. Notice the force of the two *wa*'s, acting like Greek μέν and δέ: "As for the *Kana*, I understand it a little; but as for the Chinese ideographs, I can't read them at all." A European would probably erroneously use the accusative particle *wo* in this place,

20. *Kake-me wo iwanai de, hontō no nedan wo itte kudasai.* Don't ask fancy prices. Tell me the true price, please.
21. *Keiko wo suru ni, dō ni ambai ni hajimetara yokarō?* What is the best way to begin studying?
22. *Ketchaku no tokoro wa, ikura made makarimasū ka?* What is the very lowest price you will go down to?
23. *Kiga ye iku² michi wa, dochira de gozaimasū?* Which is the road to Kiga?
24. *Kitto kuru yō ni sō itte koi.* Go and tell him to be sure to come.
25. *Komban wa taisō hie-masū kara, yagu wo mashite kudasai.* It is very chilly to-night; so please put on some more blankets.
26. *Komban wa taisō ka ga dete kita kara, kaya wo tsutte kudasai.* There are lots of mosquitoes to-night; so please put up the mosquito-net.
27. *Komban wa yakwai ni manekareta kara, reifūku no shitaku wo suru ga ii.* You must put out my dress-clothes, as I am invited out to a party this evening.
28. *Konna tansu wa, doko de kaemasū?* Where can one buy such cabinets as these?

instead of *wa*. Notice how the Japanese construction omits both the nominative "I," and the accusatives "it" and "them."—18. For the important subject of the rendering of indirect quotations, see p. 268.—21. Lit., "in doing practice, it will probably be good if one began in what sort of manner?"—22. Lit., "as for the place of decision, etc."—24. Conf. p. 269, ¶ 436.—28. For such intransitives as *kaeru*, "to be buyable," see p. 200 *et seq.*

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| 29. <i>Kono mukō no tsūki-atari wa, doko desū?</i> | Where does this lead to? |
| 30. <i>Kore kara saki no michi wa, dō desū?</i> | How is the road ahead? |
| 31. <i>Kore kara undō ni de-kakemasū.</i> | I am going out now to take some exercise. |
| 32. <i>Mada motte kimasen ga,—aru ni wa arimasū.</i> | Although they haven't brought them yet, there is no doubt about the things being there. |
| 33. <i>Mazu konnichi wa, kore made ni itashite okimashō.</i> | Well, we will leave off here to-day. |
| 34. <i>Mijikai no mo areba, nagai no mo gozaimasū.</i> | Some are short, and some are long. |
| 35. <i>Moshi! koko wa nan to iu tokoro deshō?</i> | Excuse me, what may be the name of this place? |
| 36. <i>Nan to mo ii-yō ga gozaimasen.</i> | There is no way of saying it. |
| 37. <i>Nani ka futsugō ga shōjimashita to miete.....</i> | It would seem that difficulties have arisen, and so..... |
| 38. <i>Nan-nen bakari keiko shitara, hanashi ga dekiru yō ni narimashō ka?</i> | How many years' study do you think would enable one to talk? |

29. More lit. "As for the abutment-place opposite to this, where is it?"—32. *Aru ni wa arimasū*, "as for their existing, they exist," is an emphatic construction; see p. 85. Any verb may be so used for emphasis' sake.—33. *Oku* is auxiliary; conf. p. 188.—34. Conf. p. 191 for this peculiar construction with the conditional.—35. Instead of *moshi*, one may say *go men nasai*, "deign to pardon me," or *chotto ukagaimasū*, "I just enquire."—36. More lit. "There is no way of calling it even what?"—37. Our phrase "it would seem that," or the adverb "apparently," is generally thus rendered by the gerundial construction *to miete*, the sentence being reversed, and another clause being necessary to clinch it.—38. Lit. "If I did about how many years' study, will it probably become to the eventuating of talking?"

39. *Natsu to chigatte, fuyu wa ryūkōbyō ga nakūte, yoroshiū gozaimasū.* We are better off in winter than in summer; for we have no epidemic diseases in winter.
40. *O kaeri nasaimashī! Sazo soto wa o samū gozaimashitarō.* Welcome back! You must indeed have found it cold out-of-doors.
41. *Ō! kūtābireta. Omoigake-naku kyō wa aruita kara, gakkari shīta.*
(Familiar.) Oh! I *am* tired. I walked to-day much further than I had meant to do, and I am quite played out.
42. *Oi! nēsan! Biiru ip-pon motte kite o kure. Tsuide ni kanjō no kaki-tsūke wo.* I say, waitress! Bring a bottle of beer, please. And let us have the bill at the same time.
43. *Omote-muki de naku, nai-nai de kiite kudasai.* Don't ask officially, ask privately please.
44. *Sakki made wa de-kakeru tsumori datta ga,—yōki no sei ka, kibun ga waruku natta kara, deru no wa yoshimashō. Kuruma-ya wo koto-watte kudasai.* Until just now I had intended to go out. But, whether it is from the effect of the weather or from something else, I feel quite unwell now, and so shall give up the idea of going out. Please tell the *jinrikisha*-man that he is not wanted.
45. *Sensei! kore wa dō iu imi de gozaimashō?* Teacher! what may be the meaning of this?
46. *Sensei ni choito o ide nasaru yō ni sō itte koi.* Just go and ask my teacher to come here.
47. *Sō iwarete wa, dōmo damatte iraremasen.* It is impossible to hold one's tongue on being spoken to in that way.

40. A phrase used by any of a household to their master, or by hotel people to a guest.—41. *Gakkari* is a sort of onomatopoe for exhaustion.—42. At the end supply *motte kite o kure*.—46. See p. 269.—44. *Deru no wa* might be replaced by *deru no wo*.

48. *Soko no dote ye agaru to, junsu ni togameraremasū.* The police will find fault with you, if you walk on that embankment.
49. *Sono koto ga shireru to, ōki ni futsugō de gozaimasū.* It will never do for that to get known.
50. *Taisō ase ni natta kara, kimono wo sukkari ki-kac-mashō.* I have got into such a perspiration, that I think I will change all my clothes.
51. *Taisō kumotte mairimashita. Soko-bie no suru toko wo mimasū to, koman atari wa yuki ga furu ka mo shiremasen.* The sky has all clouded over. I feel thoroughly chilled, which makes me think that perhaps it may snow to-night.
52. *Tsugi no shūku made nan ri gozaimasū?* How many miles is it to the next town?
53. *Tsumaranai koto wo ii-kakerarete, ōki ni komarimashita.* I felt much annoyed at being addressed in that manner.
54. *Watakūshi wa achira no hō ye ichi-do mo itta koto ga nai kara, annai wo hitori yatotte kudasai.* As I have never been in that direction before, please engage a guide for me.
55. *Yuki wa kirei desu ga, ato no michi ni komarimasū.* Snow is pretty to look at, but it puts the roads in a frightful state afterwards.

51. *Toko* is for *tokoro*, "place," hence "fact." *Mimasū to*, "when I see," "when I consider (the fact that I am doing, i.e. feeling, an under-chill)." *Furu ka mo shiremasen*, lit. "one cannot know whether it will snow."—54. *Itta koto*, conf. p. 173.—55. *Ato no michi*, more lit. "the after-roads."

QUESTIONS AND ANSWERS.

1. *Mada ma ni aimashō ka?*—*Mō ma ni aimasen.* Shall I still be in time?—No, you won't.
2. *Mō ma ni aimasūmai ka?*—*Mada ma ni aimasū.* Don't you think I shall still be in time?—Yes, you will.
3. *Omoshirō gozaimashita ka?*—*Ie; amari omoshiroku wa gozaimasen.* Was it amusing?—No, not very.
4. *Go byōki wa ikaga de gozaimasū ka?*—*Arigatō gozaimasū. Ōki ni kokoro-yoku narimashita.* How do you feel to-day?—Much better, thank you.
5. *Dō o kangae nasaru ka?*—*Kangae ga tsūkimasen.* What do you think about it?—I can't arrive at any opinion.
6. *Watakūshi-domo ni mo miraremashō ka?*—*Mirarenai koto wa arumai.* Can I too be allowed to see it, do you think?—I don't think there is any reason why you should not.
7. *Anata wa, o kodomo-shu ga gozaimasū ka?*—*Ie; watakūshi wa dokūshin de gozaimasū.* Have you any children?—No, I am a bachelor.

3. For *amari*, see p. 144. For the *wa* after *omoshiroku*, conf. p. 86. Such elliptical sentences as "No, not very" in the English version of this example and the answer in the next example, are not admissible in Japanese.—5. The answer is lit. "consideration sticks not.—6. Conf. bottom of p. 196 and p. 264, ¶ 432.—7. More lit. "As for you, are there honourable children?"

8. *Ryokō-menjō wo o mochi de gozaimasū ka?*—He! *shoji itashite orimasū.*

9. *Embi-fūku de irasshaimasū ka?*—Sore *de naku mo, fūrokkū-kōto de yoroshii.*

10. *O meshi-mono wo o ki-kae nasaimasū ka?*—*Iya! Kono mama de, uwagi dake yoi hō to kaeyō.*

11. *Senjitsu wa, kekkō na o shina wo arigatō sonjimasū.*

Dō itashimashite! Makoto ni somatsu na mono de, shitsurei de gozaimashita.

Have you got a passport?
—Yes, I have.

Are you going in evening clothes, Sir?—No, my frock-coat will do well enough.

Are you going to change your clothes, Sir?—No, I shall remain as I am, except that I will put on a better coat.

Many thanks for the beautiful present you made me the other day.

Oh! pray don't mention it. It 'was really such rubbish, that it was quite rude of me to offer it to you.

8. *Ryokō* may be omitted. The answer to this question is rather high-flown. In simpler parlance it would be *He! motte orimasū.*—9. In Chinese, *en*="swallow;" *bi*="tail;" *fūku*="clothes." *Sore de naku mo*, "even without that." *Fūrokkū-kōto* is the nearest approach to "frock-coat," of which Japanese organs are capable.—10. *Meshi-mono* is a very polite term for clothes, used chiefly by servants in addressing their masters. *Yoi hō*="the good one," or "a better one," "my best one." Observe the simple non honorific *kaeyō*, used by the master in addressing his servant. Between friends it would be *kaemashō*; and the servant in the question uses the still more honorific periphrasis *o kikaē nasaimasū.*—11. (Answer.) It is the rule to use some such depreciatory phrase as this in speaking of a present made by oneself to another. The self-depreciation does not sound at all excessive to Japanese ears. For the *de* in *somatsu na mono de*, see p. 134, ¶ 200, *et seq.* This method of correlating sentences must be carefully studied.—12. When there is no bell, as in all old fashioned Japanese houses, the visitor cries out *O tano' mōshimasū* as in No. 14. The servant here says simply *taku*, rather than *o taku*, in order to avoid applying honorifics to any one connected with the family he himself belongs to, even though it be the lady of the house herself.

12. (Visitor rings the bell,
and servant appears.)

Irasshaimashī!

*Okūsama wa, o uchi de
gozaimasū ka?*

He! taku de gozaimasū.

13. *Rusu-chū ni donata mo
o ide wa nakatta ka?*

*He! senkoku kono tefuda
no kata ga irasshaimashite,
o kaeri ni nattara, "Yoro-
shiku" to mōsaremashīta.*

14. *O tano(mi) mōshimasū!*

Irasshaimashī!

*Go shujin wa, o taku de
gozaimasū ka?*

*Tadaima rusu de gozai-
masū.*

*Sō desū ka? Sore de wa,
o kaeri ni narimashītara,
"Smith ga mairimashite,
'Yoroshiku' mōshimashīta"
to itte kudasai.*

Welcome!

Is Mrs. *** at home?

Yes, Sir.

Did any one call while I
was out?

Yes, Sir, a gentleman
called and left this card;
and he desired his com-
pliments to you when you
came home.

(*This last clause is a polite
phrase in constant use.*)

I beg to ask!

(*This is the formula used when
there is no house-bell.*)

Welcome!

Is your master at home?

No, Sir, he has gone out.

Indeed? Then please
tell him when he comes
home that Mr. Smith called
and desired his compli-
ments to him.

13. More lit. "Did no one call?" the Japanese usually preferring to turn such questions negatively. The potential *mōsaremashīta* at the end is more polite than plain *mōsu* would be; see p. 244, ¶ 403.—

14. The *mi* of *tanomi* is often dropped for brevity's sake. Persons who are not scrupulous about politeness cry out simply "*Tanomu.*" These little dialogues instance the use of so many honorific idioms, that it would be well to read through the Chapter on Honorifics, p. 238 *et seq.*, in connection with them.

PROVERBS.

1. *Ame futte,*
Rain having-fallen,
ji katamaru.
earth hardens.

2. *Awase-mono wa,*
Joined-thing as-for,
hanare-mono.
separable-thing(is).

3. *Bō hodo negat-*
Bludgeon amount having-
te, hari hodo
requested, needle amount
kanau.
corresponds.

4. *Dorobō ni oi-*
Thief to, pursuc-
sen.
money.

5. *Gō ni itte*
District into having-
wa, gō ni shita-
entered, district to cou-
gae!
form!

6. *Haki-dame ni tsuru.*
Sweep-mound on, stork.

After rain the ground gets hard.

(“ Good comes out of evil.”)

That which has been artificially joined together is easily separated.

(Said of a husband and wife who disagree.)

To ask for a bludgeon's worth, and to get a needle's worth.

Spending money on the pursuit of a thief.

(“ Throwing good money after bad.”)

When you enter a district, conform to its customs.

(“ When you are in Rome, do as Rome does.”)

A stork on a dust-heap.

(“ A jewel in a dunghill.”)

7. *Hari hodo no koto*
Needle amount 's thing
wo bō hodo ni
 (accus.) **bludgeon amount to**
iu.
to-say. To talk of a thing as small
 as a needle as if it were as
 big as a bludgeon.
 ("To make mountains out of mole-
 hills.")
8. *Hito no uwasa mo,*
People 's rumour even,
shichi-jū-go-nichi.
seventy-five-days (is). Gossip only lasts seventy-
 five days.
 ("The scandal will blow over like
 "a nine days' wonder.")
9. *Hito wo noroe-*
Person (accus.) if-one-
ba, ana fūtatsu.
curse, holes two (eventuate). Curse a man, and there
 will be two graves.
 (A curse strikes not only him against
 whom it is pronounced, but also him
 who pronounces it.)
10. *Hiza to mo, dan-*
Knees with even, con-
gō.
sultation (do). Consult any one, even if it
 be only your own knees.
 ("In the multitude of counsellors)
 (there is wisdom.)
11. *Hotoke no kao mo,*
Buddha 's face even,
san-do.
three-times. Even a Buddha's face can
 only be tickled thrice.
 ("The crushed worm will turn.")
12. *I no uchi no kawa-*
Well 's inside 's frog-
zu. Like a frog in a well.
 (Knowing nothing of the world.)
13. *Ichi wo kiite,*
One (accus.) having-heard,
jū wo shiru.
ten (accus.) to-know. To know all by hearing a
 part.
 (Said of mental acuteness.)
14. *Inu ni natte mo,*
Dog to becoming even,
ō-doko no inu ni nare!
large-place's dog to become! If you become a dog, at
 least be the dog of a great
 house.
 ("Do nothing by halves.")

8. Supply *da*.—9. Supply *ga dekiru*.—10. Supply *shiro!*—11. Supply some such words as *shika¹ naderarenai²*, "cannot-stroke² but¹ (three-times.)"—12. The complete saying is *I no uchi no kawazu daikai¹ wo² shirazu³* ("knows-not³ the ocean¹"); but the last three words are generally omitted for brevity's sake.

15. *Iri-mame ni hana.*
Parched-peas on, blossoms. Blossoms on parched peas.
(“Grapes on thorns and figs on thistles.”)
16. *Figoku no sata*
Hell's decisions
mo, kane shidai.
also, money according(arè). Even hell's judgments
may be swayed by money.
(“Money is the key that opens all doors.”)
17. *Kai-inu ni te*
Keeping-dog by, hand
wo kamareru.
(accus.) to-get-bitten. To get one's hand bitten
by one's own dog.
(“Nursing a viper in one's bosom.”)
18. *Kawai ko ni wa*
Dear child to
tabi wo sase!
journey (accus.) cause-to-do! A pet child should be made
to travel.
(“Spare the rod, and spoil the child.”)
19. *Kowashi, mitashi.*
(Is)afraid; wants-to-see. Afraid, and yet itching to
peep.
20. *Kyōdai wa ta-*
Brethren as-for, other-
nin no hajimari.
people of beginning (arc). Brotherhood is the first
step towards estrangement.
(The exact reverse of our “Blood is thicker than water.”)
21. *Mekura sen-nin,*
Blind thousand-per-
me-aki sen-
sions, eye-open thousand-
nin.
persons (arc). There are a thousand blind,
and a thousand who can see.
(The world's opinion is so evenly balanced, that there is little use in striving after unusual and often unappreciated excellence.)
22. *Mitsu-go no tamashii*
Three-child's soul
hyaku made.
hundred till (changes not). A three-year-old child's
soul will remain the same till
he is a hundred.
(“The boy is father to the man.”)

16. Supply *da*.—18. *Sase!* = *sasero!*—19. A good example of the survival of the conclusive form of adjectives, each word being here considered as a complete sentence; see p. 119.—20. Supply *da*.—21. Supply *aru*.—22. Supply *kawaranai*.

23. *Nama-byōhō wa,*
Crude-tactics as-for,
ō-kizu no moto.
great-wound 's origin (arc). | Crude tactics cause grave wounds.
 ("A little learning is a dangerous thing.")
24. *Neko ni koban.*
Cat to, gold-coin. | Gold coins to a cat.
 ("Casting pearls before swine.")
25. *Nikkō wo minai*
Nikkō (accus.) see-not
uchi wa, "kekko"
within as-for, "magnificent"
to in-na!
that say-not. | Do not use the word
 "magnificent" until you
 have seen Nikkō.
26. *O ni o wo*
Tail to, tail (accus.)
tsūkern.
to-affix. | To add tail to tail.
 (To exaggerate and amplify.)
27. *Odawara hyōgi.*
Odawara conference. | Like the Odawara confer-
 ence.
 (Endless talk, resulting in no-
 thing.)
28. *Omoi-tatta ga kichi-*
Resolved (nom.) lucky-
nichi.
day(is). | The best day to execute a
 resolve is the day on which
 you form it
 ("Procrastination is the thief of
 time.")

23. Supply *da*.—24. *Koban* is a specific name, not a general one; but the oval gold coin which it denotes is no longer current.—25. *Nikkō* is famed both for its mountain scenery, and for the splendour of its tombs and temples dedicated to the first and third *Shōguns* of the Tokugawa dynasty.—27. In the year 1590, when the castle of Odawara, belonging to the Hōjō family, was besieged by the Taikō Hideyoshi, the generals commanding the besieged force could not come to an agreement as to whether it were best to await the onslaught of the enemy, or to sally forth themselves and offer battle. While they were still discussing this question, Hideyoshi made a sudden onslaught, and captured the castle by a *coup de main*.—28. Supply *da*.

29. *Oni no rusu ni* | Doing the washing when
Demon's absence in, | the demon is absent.
sentaku. | (*"When the cat's away, the mice*
washing (to do). | *will play."*)
30. *"Rongo" yomi no* | To have read the "Analects," and not to know them.
"Analects" reading's | (*"If ye know these things, happy*
"Rongo" shirazu. | *are ye if ye do them."*)
"Analects" knows-not.
31. *San-nin yore-* | When three people consult
Three-persons if-come- | together, there results wis-
ba, Monju no chie. | dom worthy of Monju.
together, Monju's cleverness | (*"Two heads are better than one."*)
32. *Shaka ni sekkyō.* | Preaching to Buddha.
Buddha to, sermon. | (*"Teaching your grandmother to*
suck eggs.")
33. *Shinda ko no toshi* | To reckon up a dead
Dead child's years | child's age.
wo kazoeru. | (*"Crying over spilt milk."*)
(accus.) to-count.
34. *Sumeba, miya-* | If you live in a place, it be-
If-you-reside, capital- | comes the capital so far as
ko. | you are concerned.
city (it is). | (*"There is no place like home."*)

29. Supply *wo suru*. *Sentaku* is believed to be a corruption of *tentaku*, "changing house." If so, the original meaning of the proverb was "To change house when the Devil is not by to see."—30. The Confucian "Analects" are one of the most venerated of the Chinese Classics, and a committal of them to memory was formerly an essential part of every Japanese gentleman's education. The proverb applies to the failure to put principles into practice, not, as might be supposed, to the non-comprehension of texts. The word *shirazu* is a remnant of the Book Language, the "conclusive negative present," corresponding to the Colloquial *shiran* or *shiranai*. Do not confound it with the negative gerund.—31. *Monju* (Sanskrit *Manjusri*) is the personification of wisdom in the Buddhist mythology.—32. Supply *wo suru*.—34. Supply *da*. This proverb means that a man can accustom himself to anything.

35. *Tōdai, moto kura-*
Candlestick, bottom (is)
shi.
dark. Just below the candle-
 stick is the darkest place of
 all.
 (“One has to go abroad to get)
 (news of home.”)
36. *Tokoro kawareba,*
Place if-changes,
shina kawaru.
kind changes. So many places, so many
 manners.
37. *Ūma no mimi ni*
Horse 's ear in,
nembutsu.
inroking-Buddha. Pouring prayers into a
 horse's ears.
 (Taking useless trouble.)
38. *Uwasa wo sureba,*
Gossip (accus.) if-one-does,
kage ga sasu.
shadow (nom.) strikes. If you talk of a man, his
 shadow will fall on you.
 (“Talk of the Devil, and he'll ap-
 pear.”)
39. *Wataru sekai ni*
Cross world in,
oni wa nai.
demon as-for, is-not. Cross the whole world, and
 you will find no demons.
 (There is kindness to be found)
 (everywhere.)
40. *Wazawai wa shimo*
Calamity as-for, below
kara.
from (arise). Calamities come from
 below.
 (It is not enough to flatter the great.
 You must ingratiate yourself with the
 underlings; for the power to hurt you
 rests chiefly with them.)

35. *Kurashi*, conclusive form of *kurai*, “dark;” conf. p. 118—9.
 —37. Supply *wo in*.—40. Supply *okoru*.

OF

CONVERSATION.

1. THE POST.—*Kesa, yūbin wa kimasen ka?**He! mairimasen.**Hate-na! Kinō no asa Hama ye dashita henji ga mō kuru wake da ga.....*2. AN EXHIBITION.—*Tōnen mo Ueno ni hakurankwai ga arimashō ka?**Ikaga deshō ka? Tonto uwasa wo kikimasen.*3. A REQUEST.—*Dekiru nara, kyō-jū ni kore wo utsushite kudasai.**Dōmo! sō wa ikimasen.*4. ENGAGING A TEACHER.—*Dōzo yoi shishō wo sagashite kudasai.**Mi-atari shidai, tsurete mairimashō.*5. WHAT SALARY?—*Hito-tsūki no sharei wa, dono kurai yattara yokarō?**Mā! jū-shi-go en de jūbun de gozaimashō.*

1. For "yes," where "no" would seem more natural, see p. 229, ¶ 376. *Hama* is a familiar abbreviation for *Yokohama*. The last line of the Japanese text is extremely concise:—*Hama ye dashita henji* may be best construed by expanding it to *Hama ye dashita tegami no*

FREE
ENGLISH
TRANSLATION.

1. THE POST.—Have no letters come this morning?
No, none have come.

I can't make it out! Why, there ought to be an answer to the letter I sent to Yokohama yesterday morning.

2. AN EXHIBITION.—Is there to be an exhibition at Ueno this year also?

I don't know. I have not heard the slightest rumour on the subject.

3. A REQUEST.—If you can manage it, do please copy this by to-night.

Oh! really, that is quite impossible.

4. ENGAGING a TEACHER.—Please look out for a good teacher for me.

As soon as I find one, I will bring him to you.

5. SALARY.—How much salary should I give a month (*e.g., to a teacher*)?

Well, I should say that \$14 or \$15 would be ample.

henji. The sentence is incomplete; but such incomplete sentences ending in *ga* are of frequent occurrence, the speaker not knowing exactly what to add; conf. p. 181.—2. *Ikaga deshō ka* is more or less equivalent to "I don't know;" see p. 229, ¶ 375.

6. MEAL HOURS.—*Kochira de wa, gozen no jikoku wa, nan-ji to nan-ji desū ka?*

He! O hiru wa, jū-ni-ji han de, o yashoku ga shichi-ji han de gozaimasū.

Sore de wa, asa-han wa?

He! asa wa, kimari ga gozaimasen. Anata no go tsugō shidai.

7. AN ENQUIRY.—*Moshi! uke-tsūke wa, kochira desū ka?*

Hei! koko wo massugu ni o ide ni naru to, sugu soko desū.

8. TALKING TO A CHILD.—*Sā, botchan! koko ye o kake nasai. O otonashii koto! O ikutsu desū ka?*

Yatsu.

Taisō ōkii koto! Gakkō ye o kayoi desū ka?

He! mainichi ikimasu ga,—kyō wa, Doyōbi desū kara, o hiru-giri deshita.

9. TALKING TO A FATHER.—*Kono o ko wa, anata no go shisoku de gozaimasū ka?*

He! watakushi no sōryō de gozaimasū.

Sore wa, taisō o rippa na go shisoku wo o mochi nasaimashite, sazo o tanoshimi de gozaimashō.

Ie! dōmo, wampaku de komarimasū.

6. *Jū-ni-ji han de*: notice how *de*, used predicatively, correlates this clause with the next; conf. p. 134, ¶ 200, and the 9th and 10th examples on p. 135. After *asa-han wa*, supply *itsu de gozaimasū?* After *shidai*, supply *de gozaimasū*.—7. For *koko wo*, see p. 226.—

6. MEAL HOURS.—What are the hours for meals here?

Luncheon is at half-past twelve, and dinner at half-past seven.

Then what about breakfast?

Breakfast? There is no fixed time for it, Sir. You can have it whenever convenient to yourself.

7. AN ENQUIRY.—Please, is this the enquiry office?

No; but you will come to it in a minute, if you go straight on.

8. TALKING TO A CHILD.—Here, my little man! sit down here. What a good boy you are! How old are you?

Eight.

How big you are for your age! Do you go to school?

Yes, I go there every day. But to-day we only had lessons till noon, because it is Saturday.

9. TALKING TO A FATHER.—Is this little boy your son?

Yes, he is my eldest.

Indeed, you have a fine fellow for an eldest son. What a source of happiness he must be to you!

Oh! no indeed. He is so naughty, I don't know what to do.

8. For *botchan*, see p. 234. *Koto in Taisō ōkii koto!* is used exclaimingly; see p. 37. The *o* of *o hiru-giri* is expletive; see p. 242.—

9. Such complimentary and self-depreciatory speeches are customary, quite irrespective of facts, and must not be understood too literally.

10. THE TELEGRAPH.—*Kokoe-ra wa, hempi da kara, denshin ga nakūte, fujiyū desū, ne!*

Sayō de gozaimasuru. Oi-oi dekimasū de gozaimashō.

11. SPEAKING JAPANESE WELL.—*Anata wa, yoku Nihon-go ga o wakari ni narimasū.*

Tonda koto osshaimasū. Dō shīte! Naka-naka sosō de gozaimasū.

Iya! dō itashimashite! Hontō ni rippa de gozaimasū.

12. NO THOROUGHFARE.—*Ano hashi wa fushin-chū de, ōrai-dome dasō da.*

Dōri de, koko ni kari-bashi ga kakatte imasū.

13. COMPLIMENTS ON MEETING A FRIEND.—*Konaida wa tochū de hanahada shikkei.*

Ie! dō itashimashite! watakushi koso. Shikashi, are kara dochira ye irasshaimashita?

14. A MESSAGE.—*Sakki no tsūkai wa, mada kaette konai ka? Nani wo shīte iru ka? Taisō tema ga toreru.*

Ōkata saki sama ga o rusu de, matte de mo orimasu n' de gozaimashō.

11. Lit. "As for you, Japan language becomes well to honourable understanding."—12. *De*, see ¶ 200. *Dasō* is the "adjective of probability" of *da*, "to be." *Dōri de*—"being reasonable," here "that is why."—13. These compliments are in constant use, and do not sound absurd in Japanese, though the rudeness apologised for on both sides is generally quite imaginary. After *shikkei* supply *itashi-*

10. THE TELEGRAPH.—It is inconvenient,—isn't it?—there being no telegraph in this part of the country, on account of its being so out-of-the-way.

Yes. But I suppose we shall have it in time.

11. SPEAKING JAPANESE WELL.—You speak Japanese beautifully.

Nonsense! How *can* you say such a thing? My Japanese is very poor indeed.

Not a bit of it. How can you say so? You really speak splendidly.

12. NO THOROUGHFARE.—It seems that the thoroughfare is closed, because the bridge over there is undergoing repairs.

Ah yes! That is why they have put up a temporary bridge here.

13. COMPLIMENTS ON MEETING A FRIEND.—I beg your pardon for having been so rude to you in the street the other day.

Oh! no, not at all! It was I who was rude. Where did you go after we parted?

14. A MESSAGE.—Hasn't the messenger, whom I sent some time ago, come back yet? What is he doing? He is a tremendous time about it.

Probably it is because the gentleman you sent him to is out, so that the messenger is kept waiting.

mashita. After *koso* supply *de gozaimashita*.—14. *Sakki* is emphatic for *saki*; conf. ¶ 25 and ¶ 30. *Toreru* is the intransitive corresponding to the transitive verb *toru*, "to take;" conf. p. 201.

15. FEELING UNWELL.—*Kyō no shūkwaï ni wa, iras-shaimasen deshita ka?*

He! kyō wa, nan da ka, kokoro-mochi ga warukūte ikemasen kara, kotowari wo itte yarimashita.

16. ON BOARD SHIP.—*Kyō wa, yoi nagi de gozaimasū, ne!*

Sō de gozaimasū. Go dōyō ni shi-awase de gozaimasū. Anata wa, Kōbe ye o ide de gozaimasū ka?

Ie. Nagasaki made mairimasū.

Ikaga de gozaimasū? Kitsuenjō de ip-puku itashimashō ka?

Sa! o tomo itashimashō.

17. A PICNIC.—*Kyō wa, ii hiyori da kara, undō kata-gata Ō-jigoku wo mite kimasū kara, nani ka ni-tsūkurotte, bentō wo san-nin-mae isoide koshiraete kudasai.*

He! shōchi itashimashita. Go shu wa, nani-nani wo motasemashō?

Sake wa, biiru ip-pon to, fusūke ip-pon ni, sōda-mizu ni-hon de yoroshii.

He! kashikomarimashita.

18. A VISITOR.—*Ima mieta o kyaku wa, mada gozen-mae dasō da kara, nan de mo ari-awase-mono de gohan wo dashite kudasai.*

He! shōchi itashimashita.

15. *Warukūte ikemasen*, fairly lit. "being so bad, that it is no go;" more simply "It is too bad." Similarly *tōkute ikemasen*, "it is too far;" *kūtabirete ikemasen*, "I am too tired," etc.; conf. p. 144.—16. For the *objective* honorifics in *go dōyō* and *o tomo*, see p. 241, ¶ 398.—17. *Ōjigoku* ("Big Hell") is the name of a valley near Miyanoshita containing some boiling sulphur springs. It is also called

15. FEELING UNWELL.—Didn't you go to the meeting to-day?

No. I don't know what it is, but I feel unwell; so I sent an excuse.

16. ON BOARD SHIP.—It is beautifully calm to-day, isn't it?

Yes, indeed. It is lucky for all of us.

Are you going to Kōbe?

No. I am going on to Nagasaki.

What do you say to our going and having a pipe in the smoking-room?

All right, come along!

17. A PICNIC.—As it is fine weather to-day, we are going to Ōjigoku for the sake of a little exercise. So please make haste, and put up something or other as luncheon for three.

All right, Sir. What liquors shall I send?

Liquors?—A bottle of beer, a bottle of whisky, and two bottles of soda-water, will be enough.

All right, Sir.

18. A VISITOR.—It would seem that the visitor who has just arrived has not dined yet. So please give him something to eat. Anything that happens to be ready will do.

All right, Sir.

Ōwakidani, i.e., "the Valley of the Great Boiling." *Mīte kimasū*: conf. *kuru*, p. 187, ¶ 295. *Go shu* is Chinese for the Japanese *o sake*, and sounds more polite. *Fusūke* is the nearest approach most Japanese can make to the pronunciation of our word "whisky." *Kashikomarimashita*, or *shōchi itashimashita*, as immediately above, is the usual term by which an inferior expresses that he has understood the orders of a superior.

19. ASKING THE WAY.—*Moshi! Hakubutsūkwan wa, dono hen desū ka?*

Sayō de gozaimasū. Sore wa, koko wo massugu ni iku to, miagi no hō ga jūsa no kōbansho de, hidari no hō ga Hakubutsūkwan desū. Mon ni “Hakubutsūkwan” to kaita gaku ga agete arimasū kara, jiki shiremasū.

Kore wa, dōmo! arigatō zonjimasū.

20. COMPLIMENTS ON FIRST MEETING.—*Hajimemashite (o me ni kakarimasū). Watakūshi wa Tanaka Tsunemasa to mōshimasū. Nanibun yoroshiku negaimasū.*

Sayō de gozaimasū ka? Kanete sommei wa uketamawatte orimashita ga.....Watakūshi wa Smith to mōsu mono de, igo o kokoro-yasū.....

21. TAKING LEAVE OF A FRIEND.—*Taisō chōza wo itashimashita. Konniehi wa mō o itoma (ni) itashimashō.*

Mā! Yoi de wa gozaimasen ka? Mō shōshō o hanashi nastte irasshaimashī.

Arigatō gozaimasu ga,—konnichi wa chito tori-isogimasū kara, izure mata sono uchi ukagaimasū.

Sayō de gozaimasū ka? Kore wa taisō shitsurei bakari mōshi-agemashita. Sonnara mata o chikai uchi ni zchi o tachi-yori wo.....

19. For active past tense *kaita*, “wrote,” where English idiom requires the passive past participle “written,” see p. 185, ¶ 293. Similarly in the case of *gaku ga agete arimasū*, lit. “a tablet is raising.”—20. The complimentary phrases in this and the next three numbers should be carefully committed to memory, as they are in constant requisition, however queer and stilted the English transla-

19. ASKING THE WAY.—Please, Sir! would you tell me the way to the Museum?

Let me see! Yes! If you go straight on, you will find a police-station to your right, and the building on the left is the Museum. You will know it at once, for there is a tablet over the gate, with the word "Museum" written on it.

Oh! very many thanks, Sir.

20. COMPLIMENTS ON FIRST MEETING.—This is the first time I have had the honour to meet you, Sir. My name is Tanaka Tsunemasa. I beg for your kind friendship.

Oh! indeed? I have had the honour to hear of you before, although (we have never met). My name is Smith. Henceforward I hope you will honour me with your intimacy.

21. TAKING LEAVE OF A FRIEND.—I have paid you an unconscionably long visit, and must now be taking my leave.

Oh! Why hurry so? Do please stop a little longer.

Many thanks, but I am rather pressed for time to-day. I will call again soon.

Must you really go? Well, pray excuse the shortcomings of my imperfect hospitality, and remember that I count upon your visiting me again very soon.

tions may sound. After *uketamawatte orimashita ga*, must be supplied some clause such as we have rendered in English by "we have never met." After *o kokoro yasū* supply *negaimasū*.—21. *Yō* would be more strictly grammatical than *yoi de wa*, but the latter is often used; conf. second N. B. to p. 121. At the end supply *negaimasū*.

22. THANKS FOR ASSISTANCE RECEIVED.—*Sate dan-dan kono tabi wa go shūsen kudasaimashite, arigatō gozaimasū.*

Ie! iki-todokimasen de, makoto ni.....Shikashi mazu o medetō gozaimasū.

23. NEW YEAR CONGRATULATIONS.—*Mazu akemashite, o medetō gozaimasū.*

O medetō gozaimasū. Kyūtō wa iro-iro o sewa sama ni narimashite, arigatō zanjimasū. Nao tōnen mo ai-kawarazu negaimasū.

24. AN EARTHQUAKE.—*Anata saki-hodo jishin ga gozaimashita no wo go zonji desū ka?*

Ie! sūkoshi mo zanjimasen deshita.

He-hē! Yohodo hidō gozaimashite, ano tokonoma no hana-ike ga yurete, sunde-no-koto ni taoresō ni naru hodo deshita.

Sore wa, naka-naka ōki na jishin de gozaimashita, ne! Nan-ji goro deshita?

Sono toki, tokei wo mimashitara, ichi-ji ni-ji-pun sugi deshita.

Naruhodo! ha-hā! Sore de wa, shiranai wake desū. Watakushi wa, ichi-ji ni Tsūkiji wo demashite, kuruma de mairimashita kara, ōkata sono tochū de gozaimashitarō.

22. *Sate*="well!" *Dan-dan*, "gradually," serves to show how long-continued your favours were. *Dan-dan* is constantly thus used in polite speeches. After *makoto ni*, must be supplied some such clause as that which we have translated by "I am ashamed of myself." "Result" is not actually in the original thought; but the idea is more or less pointed at.—23. *Akemashite* refers to the "open-

22. THANKS FOR ASSISTANCE RECEIVED.—I am very much indebted to you for your kind assistance lately.

Not at all! I am really ashamed of myself for having done so little. Anyhow, I congratulate you on the result.

23. NEW YEAR CONGRATULATIONS.—I beg to offer you my congratulations on the New Year.

The same to you. I trust that you will continue to me throughout the present year those favours by which I have profited in so many ways during the year that has just closed.

24. AN EARTHQUAKE.—Did you feel the earthquake a few hours ago?

No, I didn't feel it at all.

Indeed? It was very violent. It was such that the flower-vase there in the alcove shook so that it seemed likely to fall.

Then it must indeed have been a severe earthquake. About what o'clock did it take place?

I looked at my watch at the time, and it was twenty minutes past one.

Ah, I see. In that case I was bound not to feel it. I left Tsükiji at one o'clock, and as I went in a *jinrikisha*, it doubtless took place while I was on the road.

ing" of the New Year. *Kyūtō* is lit. "old winter" in Chinese, hence "last year."—24. *Sunde no koto ni*="just about to." *Shiranai wake*, not "a reason which does not know," but "a reason why I should not know." *Tsükiji* is the name of the foreign "concession" (quarter) in Tōkyō. For *sou*="of that," see p. 52.

25. HIRING A JINRIKĪSHA.—*Kyaku.*—*Oi ! kuruma-ya ! Ueno no Hakubutsūkwan ye itte, ne !—sore kara Asakūsa no kōenchi wo kembutsu shīte, kaeri ni Ginza de kaimono shīte, mata kono station made kaeru n' da ga,—ikura de iku ka ?*

Shafu.—*He ! hidoku o tema ga toremashō ka ?*

Kyaku.—*Iya ! sō tema wa toremai,—yūkata made ni kaeru tsumori da kara.*

Shafu.—*He ! Sore de wa, damma ! shichi-jū-go-sen negaitō gozaimasū.*

Kyaku.—*H'm ! sūkoshi takaku wa nai ka ?*

Shafu.—*Ie ! Yohodo michi-nori mo gozaimasū kara, kesshite o takai koto wa mōshi-agemasen.*

Kyaku.—*Sonnara, sore dake yaru kara, kaeri ni Rokumeikwan ye choito yotte kurei,—tazuneru hito ga aru kara. Shīkashi, kore wa tema wa torenai.*

Shafu.—*He ! Yoroshiū gozaimasū. O meshi nasaimashi.*

26. LETTERS FOR THE MAIL.—*Moshi ! O Haru San ! Dare ka ni kono tegami wo yūbin-kyoku ye motasete,—Nihon-ji de kaite aru hō wa, kaki-tome ni sasete, uketori wo toranakereba naran ga,—yokomoji no hō wa, gwai-koku-yuki da kara, jis-sen no kitte wo hatte, tada sashi-ire-guchi ye irete kureba yoroshii.*

He ! kashikomarimashita.

25. *Ueno* and *Asakūsa* are districts in *Tōkyō*, the *Ginza* is a street, and the *Rokumeikwan* a large public building used for social purposes. Notice the correlation of clauses in the first sentence by means of the gerund repeated several times. The clause *tazuneru koto ga aru kara* is inverted; it should properly precede the words *kaeri ni* immediately above.—26. Learn this example thoroughly by

25. HIRING A JINRIKISHA.—*Fare.* I say, *jiriki-man!* I want to go to the Museum at Ueno, you know,—from there on to see the Public Garden at Asakusa, then to make some purchases in the Ginza on the way back, and to return again here to the station. How much will you go for?

Jinrikisha-man. Shall you be long about it, Sir?

Fare. No, probably not; for I mean to be back by dusk.

Jinrikisha-man. Well then, Sir, I must ask seventy-five cents.

Fare. H'm. Isn't that rather dear?

Jinrikisha-man. No, Sir I haven't named at all a high price, for the distance is very great.

Fare. All right, then; I will give you that much. So just look in at the Rokumeikwan on the way back, as I have some one to call on there. But that won't take long.

Jinrikisha-man. All right, Sir. Please step in.

26. LETTERS FOR THE MAIL.—I say O-Haru! tell some one to carry these letters to the post-office. The messenger must have the one which is addressed in Japanese characters registered, and must get a receipt for it; but in the case of those written in Roman letters, it will be enough if he sticks a ten cent stamp on each, and just drops them into the post-box, as they are to go abroad.

All right, Sir.

heart, parse it and analyse it, and you will have laid the foundations of a practical mastery over the integration of sentences treated of at the end of the Chapter on Syntax, p. 273. *Shira* is familiar for *shiran*.

27. NEARING YOKOHAMA.—*Auo oki ni daibu shima ga niemasu ga,—are wa, nan to iu shima de gozaimasū ? Are ga Izu no Shichi-tō de gozaimasū. Mae no ga Ōshima to iimasū.*

Hē! are de mo, hito ga sunde imasū ka shira.

E! Sunde iru dokoro de wa arimasen. Koko kara miru to, chisō gozaimasu ga,—Ōshima nazo ni wa man-naka ni funkwazan ga atte, sono mawari ni mura-kazu ga rok-ka-son mo arimasū. Ato no shimajima ni mo taigai,—mottomo munintō mo arimasū keredo,—hito ga sunde imasū.

Hē! Sayo de gozaimasū ka ?

28. A CHRISTIAN CHURCH.—*Kono shūku ni wa, Yaso-shū no shinja ga ōi to iu koto desū, ne.*

He! sō de gozaimasū. Kono hen wa, moppara Yaso wo shinkō itashimasū.

Kwaidō ga tatte orimasū ka ?

He! Kore made wa, kochō san no bettaku wo kari ni kwaidō ni mochiite orimashita ga,—tezema ni tsuite, kondo shinki ni waki ye tatte orimasū.

Kyōshi wa, Seiyōjin desū ka ?

Sō de gozaimasū. Nichiyō-goto ni shusseki shite, sekkyō itasaremasū. Kono goro de wa, seurei wo uketa hito ga yohodo fuemashita sō desū.

Sō desū ka ? Sore wa, naka-naka sakan na koto desū, ne !

27. For *dokoro* see p. 41. *Nazo*, properly "etcetera," usually tones down a little the force of the preceding word. We have tried to represent this by the term "for instance" in the English version. *Mura*, ("village") has for its auxiliary numeral the word *son*, which is but the Chinese synonym of the word *mura*; hence *rok-ka-son*="six villages." *Taishita*, lit. "made (*shita*) great (*tai*)"="important." This verbal

27. NEARING YOKOHAMA.—I see quite a number of islands out there. What islands are they?

They are the Seven Isles of Izu. The one in front is called Ōshima ("Vries Island").

Indeed! I wonder whether there are any people living on it?

People living on it? I should just think there were! Why! Small as it looks from here, Vries Island has a volcano in the middle, round the base of which cluster no less than six villages. The other islands too, though doubtless some are uninhabited, mostly have people living on them.

Dear me! You don't say so!

28. A CHRISTIAN CHURCH.—There is said to be a large number of (Protestant) Christians in this town,—isn't there?

Yes. Most of the people in this neighbourhood are Christians.

Is there a church?

Well, hitherto the mayor's villa has done duty as a church. But it is too small, and so they are erecting a new building on another site.

Is the pastor a foreigner?

Yes; he comes and preaches every Sunday. It is said that great numbers of people have been baptised recently.

Indeed! Then Christianity is in a very fair way here.

adjective can only be used predicatively.—28. Were Roman Catholics intended, the term *Tenshukyō* would be used instead of *Yasoshū*, and *Tenshudō* for *Kwaidō*. The *seba* in *ma-seba* is the stem form of the adjective *sebai* more frequently *semai*, "narrow." Going to official business" is *shukkin*; to any other, *shutchō* or *shusscki*.

29. A FIRE.—*Oya! kwaji to miete, hanshō wo utteru ga:—shirase bakari da kara, daijōbu da ga,—hōgaku wa, dochira ni attate iru ka mite kudasai.*

He! tadaima soto kara maitta mono no mōshimasū ni wa, sappari miemasen sō desū. Tabun kinzai de gozaimashō.

30. THE THEATRE.—*Chikagoro Shintomiza ga aita sō desu ga,—gedai wa, nan de gozaimasū ka?*

He! Kinō waki de kikimashitara, kondo wa “Chūshin-gura” no tōshi dasō de, de-katamo daibu kao-zoroi dasō desū.

Sō desū ka? Sore ja, kyōgen ga ii kara, kitto ataru deshō.

31. EARLY TO BED.—*Hanahada shitsurei de gozaimasu ga,—watakūshi wa, go men kōmurimashite, fūserimasū,—myōchō wa, yohodo hayaku shuttatsu suru tsumori desū kara.*

Dōzo watakūshi-domo ni o kamai naku o yasumi nasaimashī. Kōmban wa, zehi kono kaki-mono wo shi-agete shimaimasenkereba narimasen yue, yo ga fukemashō to omoimasū kara, myōchō wa, shikkei nagara, o me ni kakarimasen ka mo shiremasen ga, zuibun to go kigen yō.

29. The “intimation” (*shirase*) of a distant fire, that is of one not in the same district of the city, consists in two strokes of the fire-bell. *Mōshimasū ni wa* = “he says.” The words *sappari miemasen* are a quotation from the other man, and *sō desū* nearly = “he says,”—the Japanese construction being thus pleonastic, having the equivalent of “he says” both before and after the words quoted.—30. *Shintomi-za* is the name of the chief theatre in Tōkyō. *Gedai*, “title,” is said to be a corruption of *geidai*, lit. “list of

29. A FIRE.—Halloo! there would seem to be a fire; they are ringing the fire-bell. However, as it is only the “notice-bell,” it is all right. Still, please go and see in what direction the fire is.

Well, Sir! a man who came in a minute ago says there is nothing to be seen. Probably it is in one of the suburbs.

30. THE THEATRE.—I hear that the Shintomi Theatre has recently re-opened. What is being acted there?

On enquiring yesterday at a friend's house, I learnt that it was *The Forty-Seven Rōnins*,—the entire play,—and that all the best actors are taking part in it.

Indeed? That is a good piece. Doubtless it will be a great success.

31. EARLY TO BED.—Although it is very rude of me to do so, I must ask you to excuse me if I go to bed, as I intend to start very early to-morrow morning.

Oh! pray retire without paying attention to me. I must positively finish this writing to-night. So probably I shall not get to bed till late, and therefore please excuse me if I wish you a prosperous journey now, as I don't know whether I shall have the honour to see you in the morning.

accomplishments.” For the story of the *Forty-seven Rōnins*, a little epic of loyalty and revenge, see Mitford's “Tales of Old Japan.” Its Japanese title,—*Chū-shin-gura*,—well describes it; for the tale is indeed a “store” of the feelings and deeds of “loyal retainers.”—31. The first sentence is inverted; the clause beginning with *myōchō wa* should, properly speaking, come first. The last sentence lacks some such final verb as *o ide nasaimashī*. The phrase *Go kigen yō* is often thus used where we should say “goodbye.”

32. DIFFICULTY OF THE JAPANESE LANGUAGE.—
Dōmo! Nihon no kotoba wa, taihen ni iri-kunda mono de,—dōmo! koshi no magaru made manande mo, shosen oboe-tsūkusemasūmai.

Ie! masaka sono yō na muzukashii mono de mo gozaimasen. Keiko sae sureba, nan de mo nai koto desū.

33. ASKING THE WAY.—*Chotto michi wo ukagaimasū. Kore kara san-chō saki no tokoro ni hidari ye magaru yoko-chō ga aru ga,—soko ye haitte, sore kara mata migi ye magatte, massugu ni iku n' desū.*

Sonnara, kono tōri to narande orimasū, ne!

34. THE WAY TO THE BRITISH LEGATION.—*Chotto mono wo o tazune mōshimasū. Igirisu kōshikwan ye wa, dō mairimashitara yoroshiū gozaimasū ka?*

He! Sore wa, kono Shimbashi-demae no yoko-dōri wo hidari ye massugu ni o ide ni narimasū to, goku hazure no migi-tte ni Tora-no-mon to iu mitsūke ga arimasū. Sore wo o hairi ni narimashite, doko made mo o ide ni narimasū to, Sakurada-mitsūke to iu mon no mae ye tsūki-atarimasū. Konda naka ye hairazu ni, o hori ni tsuite, hidari ye doko made mo irasshaimasū to, mukō ni Eikoku kōshikwan no hata ga miemasū kara, jiki shiremasū.

Dōmo, arigatō zonzimasū. O jama wo itashimashita.

35. A TOAST.—*Aruji, shampān wo tsuida koppu wo mochi-nagara, za wo tatte:*

Kakū-shinshi wa, yoku komban wa o ide kudastte, makoto ni watakūshi wa kinki ni taemasen. Nao aikawarazu shimmitsu naru o tsūki-ai wo negaimasū.

34. Shimbashi is the name of the quarter of Tōkyō in which the chief railway terminus is situated. *Konda* is a contraction of *kondo wa*.—

35. This example is in the stiff style, bordering on the Written Language, which is usual on such occasions. *Shampān wo tsuida koppu,*

32. DIFFICULTY OF THE JAPANESE LANGUAGE.—Really, Japanese is a terribly complicated language. Even if one were to study till one's back became bent with age, one could not learn it thoroughly.

Oh! no; it is hardly as difficult a thing as that. It is a mere nothing if only you set yourself to it.

33. ASKING THE WAY.—Please tell me the way. About three hundred and sixty yards further on, there is a turning to the left. You must turn down it, and then turn again to the right, after which you go straight on.

Then it is parallel with this street, isn't it?

34. THE WAY TO THE BRITISH LEGATION.—Excuse my asking you; but would you kindly tell me the way to the British Legation?

Certainly. Look here! If you follow straight along this street branching off to the left in front of Shimbashi, you will come to a gate called Tora-no-mon on the right hand side at the very end. Go through it, and walk on and on, till you come to a gate called the Sakurada gate. Don't go through that, but turn to the left along the moat, and go straight on, and you will at once know which is the British Legation by seeing the flag ahead.

Very many thanks. Excuse me for having trespassed on your valuable time.

35. A TOAST.—*The host, taking a glass of champagne in his hand, rises and says:*

Gentlemen! I am really overwhelmed by your kindness in coming here to-night, and I trust that you will ever continue to favour me with your friendship.

lit. "a glass (into which some one) has poured champagne." *Kaku-shinshi*, lit.=each gentleman." *Kinki ni tacmasen* lit.=“(I) cannot endure the delight.” *Nao ai-kawarazu* etc.=“I request intimate intercourse still mutually changing not.” *Naru* is here bookish for *na*.

36. KEEPING A VISITOR WAITING.—*Hanahada shikkei deshita. Shī-kaketa yō ga atte, o matase mōshimashita.*

Dō itashimashite! Jitsu wa, sensei ni o negai ga atte deta n' desu ga,—o isogashii tokoro wo,—hanahada sumimasen.

37. LOOKING IN ON AN INTIMATE FRIEND.

Kyaku. Kouniehi wa! O taku desū ka?

Aruji. Dare ka kita. Dete mi-na!

Nyōbō. Hai! oya! mā! Kochira ye.

Kyaku. Kyō wa mō doko ye ka o ide desū ka?

Nyōbō. Ie, orimasū. Mā! o tōri asobase... Anata! Nakayoshi San ga irasshaimashita yo!

Aruji. Sō ka?... Sā! kochira ye.

Kyaku. Sensei o uchi datta, ne!

Aruji. Yoku hayaku o de-kake deshita.

Kyaku. Hayaku mo nai. Mō ku-ji sugi da.

Aruji. Naruhodo!

Kyaku. Kyō wa Sunday da kara, mō o rusu ka to omotta.

Aruji. Sunday de mo, betsudan ate-hameta yō ga nai shi, sūkoshi kibun ga warui kara, doko ye mo demasen deshita.

36. Near the end, viz. after *tokoro wo*, a sentence is left unfinished. *Hanahada sumimasen* = "it is very improper" (of me to have intruded on you).—37. This example and the next are taken from the "Fude Shashin." Observe how in Japan it is the husband who orders his wife about, and not *vice versa*. The word *nyōbō* is non-honorific. For the *na* of *dete mi-na*, see p. 163, N. B.—Male speakers should avoid such strings of exclamations as *Hai! oya! mā!* and also the *anata* used as an interjection, and the *yo* in the good lady's next

36. KEEPING A VISITOR WAITING.—Kindly excuse my rudeness in keeping you waiting; but I was occupied with something which I could not leave half-finished.

Oh! pray don't mention it! To tell the truth, what I have come for is to ask you a favour. But I must apologise for intruding on you when you are so busy.

37. LOOKING IN ON AN INTIMATE FRIEND.

Visitor. (*at the door*) Good day! Are you at home?

Host. (*to his wife*) Somebody has come. Go and see who it is.

Wife. All right.—(*To the visitor*) Oh! is it you? Please come in.

Visitor. Has your husband already gone out to-day?

Wife. No, he is at home. Please come in.—(*To her husband*). Here is Mr. Nakayoshi.

Host. Indeed!—(*To the visitor.*) Oh! please come in.

Visitor. And so you are at home, I see!

Host. You are on the move very early.

Visitor. Not at all. It's past nine o'clock.

Host. You don't say so.

Visitor. To-day being Sunday, I thought you might have gone out.

Host. True it's Sunday. But I had no special reason for going out, besides which I am feeling rather unwell. So I was stopping at home.

remarks. After *kochira ye* supply *o tōri nasai*. The English word "Sunday" is paraded by the speakers to show their erudition. Japanese *nichi-yōbi* would do just as well. *Betsudan ate-hameta yō*, lit. "specially allotted (but active not passive verb) business." For *shi* see p. 78. Observe the scantiness of honorifics in this little colloquy, arising from the intimacy of the two men.

38. ARRIVING AT A TEA-HOUSE.

Fochū. *Irasshaimashī! Makoto ni o atsū gozaimasū.*

Kyaku. *Zuibun atsui, nē! Motto suzushii tokoro wa arimasen ka?*

Fochū. *Mina san ga sō osshaimasu ga,—kono tōri fū-sagatte orimashite, makoto ni o kinodokū sama desū. Sono uchi yoi tokoro ga akimasū kara, dōka koko ni negaimasū.*

Kyaku. *Sō ka? Shikata ga nai.*

39. A MEETING DISPERSED.—*Kono aida chotto o taku ye ukagaimashitara, anata wa go fuzai de gozaimashite, go saikun no osshaimashita ni wa, Ibumura-Rō ye enzetsu wo o kiki ni o ide no yō ni uketamawarimashita ga,—nani ka mezurashii enzetsu de mo gozaimashita ka?*

O! Sono setsu wa, chōdo orimasen de, shitsurci itashimashita. Ano hi wa, ai-niku deshite, ne!—mottomo chito osoku de-kakemashita ga,—Ibumura-Rō no mae made ikimasū to, doya-doya hito ga dete kimasū kara, naze ka to omotte kikimashitara, ni-bam-me no enzetsu-chū nani ka sūkoshi jōrei ni fureta koto ga atta to ka de, keisatsū-kwan ga chūshi wo mejita tame, sude ni kaisan ni natta toko deshite, jitsu ni zannen deshita.

Sore wa, oshii koto wo nasaimashita.

38. Observe how the waitress uses honorifics to the guest, but not the guest to the waitress. There would, however, be no harm in his doing so. *Kono tōri*, "this way," is often equivalent to our phrase "as you see." The words "I cannot accommodate you with one yet" have to be added in the English version, to complete the sense. *Sono uchi*, "meanwhile," hence "soon."—39. *Go fuzai* is a highly cultivated expression. The common people prefer *o rusu*. The *Ibumura-Rō* (*rō*="upper storey") is a tea-house in Tōkyō, where meetings are often held and sets of lectures de-

38. ARRIVING AT A TEA-HOUSE.

Waitress. Welcome! It is very hot to-day, Sir.

Guest. Very hot, isn't it? Haven't you any cooler room?

Waitress. All our guests ask for cooler rooms. But we are, as you see, so full, that I am sorry to say I cannot accommodate you with one yet. Please sit down here, Sir, until a better room becomes vacant.

Guest. Oh! then there's no help for it.

39. A MEETING DISPERSED.—When I looked in at your house the other day, you were absent, and your wife said that you had gone to listen to a set of lectures at the Ibumura Hall. Were the lectures at all interesting?

Oh! it was very rude of me to happen to be out just then. On that day it was unfortunate, you know. To begin with, I was rather late in starting; and then, when I got as far as the Hall, I found the people all pouring out in confusion. And on enquiring the reason of this, I was told that in the second lecture there had occurred some remarks which slightly infringed the government regulations, or something of that kind, and that the police had ordered the proceedings to be stopped. So when I arrived, the meeting had already broken up, which was a pity.

Oh! I am sorry for your disappointment.

livered, it being the Japanese custom to "make a day of it," and to have one lecture delivered after another for hours at a time, sometimes on the same subject, but very often on different subjects. *O ide no yō ni* is an example of indirect quotation. The direct would be *o ide da to*; conf. p. 268—9. *Toko* near the end is for *tokoro*.

40. SHOPPING AT MIYANOSHITA.—*Kyaku.* — *Go men nasai!*

Akindo.—*He! irasshai! Chito o kake nasaimashī! Nani ka goran kudasaimase! Mada hoka ni iro-iro gozaimasū.*

Kyaku.—*Omocha wo sūkoshi misete kudasai.*

Akindo.—*He! kashikomarimashita. Kono te* no mono de wa ikaga de gozaimasū?*

Kyaku.—*Naruhodo! kono uchi kara, iru dake no mono wo yorimashō.*

Akindo.—*Danna! kore wa ikaga de gozaimasū? Tabi-makura to mōshimashite,—naka kara, kono tōri, andon ga demasū. Koko ga satsu-ire. Hiki-dashi ga fūtatsu arimasū. Soroban, yōji-ire, kagami, iro-iro shī-konde arimasū. Mada koko ni kō iu mitsu-ire-ko no o bentō ga arimasū. Kore ga fude-sashi, kore wa tabako-ire. Mina daijōbu ni dekite orimasū.*

Kyaku.—*Mazu sonna mono wa yoroshii.† Ōku wa, kodomo no miyage ni suru n' da kara, koko ye yori-dashita omocha ga kore dake to, undō-dama ga mitsu, mukō ni mi-eru shitan-iro no bou ga ni-mai to, kono shashin-basami ga fūtatsu. Kore dake de, ikura ni narimashō?*

Akindo.—*He! arigatō zanjimasū. Atari-mae wa, ni-en roku-jū-go-sen ni negaimasu‡ ga,—ni-en go-jis-sen ni o make-mōshite okimashō.*

* The meanings of *te*, properly "hand," are almost endless. Here it signifies "sort," "kind."

† For *sonna mono wa yoroshii*, conf. p. 302, No 72, and foot-note.

40. SHOPPING AT MIYANOSHĪTA.—*Customer*.—Excuse me.

Dealer.—Oh! pray come in, Sir. Please sit down a moment. Please inspect my wares. I have others besides, of various descriptions.

Customer.—Please show me some toys.

Dealer.—All right, Sir! How would this kind of article suit you?

Customer.—Let me see! I will set aside from among these the ones that I want.

Dealer.—Sir! how would this suit you? It is called a travelling pillow. A lamp comes out of it, like this; also this purse for paper-money. It has two drawers. There are all sorts of other things inside it,—an abacus, a toothpick-holder, and a looking-glass. Here again is a luncheon-box in three parts, which all fit into one. This is a pen-stand, this is a tobacco-pouch. They are all quite solidly made.

Customer.—Well, I don't want that sort of thing. Most of the things I want are intended as presents to take home to the children. Here they are:—the toys which I have set aside here, besides three cups-and-balls, two of those sandal-wood-coloured trays over there, and these two photograph-frames. How much may the whole lot come to?

Dealer.—Oh! many thanks, Sir. The usual price would be two dollars sixty-five cents; but I will let you have them for two fifty.

† *Negau*, "to beg," is often used by the lower classes when addressing their superiors, to signify "to say," and even "to do."

Kyaku.—*Sore wa taisō takai. Sonna ni kake-ne wo itcha ikenai. Zutto o make nasai.*

Akindo.—*Ie! dō itashimashite! Keshite o takai koto wa mōshi-agemasen. Dono kurai made nara, negaware-mashō* ka?*

Kyaku.—*Sō sa! ne! Ichi-en go-jis-sen nara, kaimashō.*

Akindo.—*Sore de wa, dauna! go muri de gozaimasū. Sonna ni kake-ne wa mōshimasen. Dōzo go jōdan osshaï-masen de, mō sūkoshi o kai kudasai.†*

Kyaku.—*Sore de wa, ni-en made ni kaimashō.*

Akindo.—*Sayō de gozaimasū ka? O yasū gozaimasu ga,—mata negawankereba* narimasen kara, o make-mōshite okimasū. Zehi o ūme-awase wo.‡*

* See foot-note to preceding page.

† “Deign to buy it a little more (dearly),” i.e., “Please give me a little more for it.”

Customer.—That is awfully dear. You mustn't put on such fancy prices as that. You must go down a great deal.

Dealer.—Really Sir, how *could* you expect me to? The things are not at all dear. What would be your idea as to the price, Sir?

Customer.—Well, let me see! I'll take them, if you will let me have them for one dollar fifty.

Dealer.—Oh! Sir, that is unreasonable. I don't put on such extra charges as you seem to suppose. Please don't joke in this way, Sir, but give me a little more for the things.

Customer.—Well, then, I'll give you two dollars.

Dealer.—Only two dollars? That is cheap, Sir. However, as I hope for your custom, I will go down to that price. But do, please, Sir, give me the chance of recouping this alarming sacrifice by buying of me again.

‡ Supply some such final verb as *negaimasū*. We have expanded the idea of this phrase in the English translation. *Ume-awasaru* is lit. "to fill in" (a hole with earth)."

ANECDOTES.

¶ 451. MAKOTO NO SEKKEN.¹

TRUTH 'S ECONOMY.

*Kenchō-goro*² no koto de, Kamakura³ Shikken ni
Kenchō-period 's fact being, Kamakura Regent to
tsūkaeta Aoto Saemon Fujitsuna to in yakunin ga,
served Aoto Saemon Fujitsuna that say official (nom.)
aru yo Nameri-gawa wo wataru toki ni, kerai
a-certain night Nameri-river (accus.) crosses time in, retainer
ga ayamatte zeni jū-mon wo kawa ye otoshimashita no
(nom.) erring, coin ten-cash (accus.) river to dropped (trans.) act
wo⁴,—Fujitsuna wa, kyū ni hito wo yatoi,⁵
whereas,—Fujitsuna as-for, suddenly people (accus.) having-hired,
taimatsu wo tsūkete, kotogotoku hirowasete
torches (accus.) having-lighted, completely having-caused-to-
kaeraremashita.⁶
pick-up, deigned-to-return.

Kono koto wo aru hito ga waratte,
This act (accus.) certain people (nom.) laughing-at,
“Wazuka jū-mon no zeni wo oshinde, taimatsu wo
“Trifle ten-cash 's coin (accus.) grudging, torches (accus.)

1. Students curious of comparing the Colloquial with the Written Language will find this same story told in easy written style, in the present writer's "Romanized Japanese Reader," 1, p. 34. Vol. 2. For the use of *nengō* or "year-names," see p. 113. The best book of reference on the subject of Japanese chronology is Bramsen's "Japanese Chronological Tables."—3. *Kamakura*, two days' journey by road from the site of the modern city of Yedo or Tōkyō was, during the Middle Ages, the capital of the feudal rulers of Japan. The Hōjō family of *Shikken*, or "Regents," occupied this position during the thirteenth and a portion of the fourteenth centuries, and Aoto Fujitsuna held high judicial office under the fifth ruler of their line. Aoto is the surname, Fujitsuna the personal (equivalent to our

ANECDOTES.

TRUE ECONOMY.

The following incident happened about the period styled Kenchō (A.D. 1249—1256). When Aoto Saemon Fujitsuna, an official in the service of the Regent of Kamakura, was crossing the River Nameri one night, a retainer of his let ten cash fall by mistake into the river, whereupon Fujitsuna hastily hired some men, and made them light torches and pick all the money out of the water.

Some one is reported to have laughed at this, and to have said: “Through grudging the ten cash,

“Christian”) name, and Saemon a kind of title, which has, however, almost come to form part of the actual name itself. The Namerigawa is a small stream near Kamakura.—4. The whole sentence down to here forms a sort of accusative to the following clause relating Fujitsuna’s *action upon* what had happened. “Thereupon” or “whereas” is the nearest approach to a literal English rendering.—5. The indefinite form *yatoi* is here equivalent to a gerund, because correlated with the gerund *tsūkete* immediately below: conf. p. 173, ¶ 278, and p. 258.—6. Observe how the sentence is rounded off by *kaeremashita* (honorific potential for *kacrimashita*; conf. p. 244, ¶ 403. Further examples of such honorific potentials are offered below by *kikaremashita*, *iwaremashita* and *mōsaremashita*). *Hirowaseta* alone would sound bald to Japanese ears, which generally expect to have the whole action related down to its very end; conf. p. 192.

kattari, hito wo yatottari shite, nyūhi ga
noic-buying, people (accus.) noic-hiring doing, expense (nom.)
 taisō kakattarō. Kore koso Ichi-mon oshimi
great-deal has-probably-cost. This indeed One-cash grudging
 no hyaku shirazu⁷ da" to itta sō desū.
's hundred ignores is" that said appearance is.

Sore wo Fujitsuna ga kikaremashite, "Sō
That (accus.) Fujitsuna (nom.) having-deigned-to-hear, "So
 omou mono mo arō ga,—tsuiyashita zeni wa,
think persons also may-be although,—spent coin as-for,
 tsūyō shite iru kara, muyō ni wa naran
circulation doing is because, uselessness to as-for becomes-not
 ga,—kawa no soko ye shizunda jū-mon wa, ima
whereas,—river 's bottom to sank ten-cash as-for, now
 hirowaneba, tenka no takara wo ushinau kara
if-do-not-pick-up, world 's treasure (accus.) lose because
 da²" to iwaremashita.
is" that deigned-to-say.

Kore-ra ga makoto no sekken to iu mono desū.
Such-as-this (nom.) truth 's economy that say thing is.

Ōku wa tori-chigaete, sekken wo
Mostly as-for, taking-and-mistaking, economy (accus.)
 okonau tame ni rinshoku ni naru mono mo arimasu
practise sake for, parsimony to become persons also are
 ga,—sore-ra no hito to dējitsu no ron ni
whereas,—such-like 's people with, same-day 's discussion to
 wa narimasen.
as-for, becomes-not.

Shīkashi, tōji no keizai-gakūsha no setsu ni
Nevertheless, present-time 's political-economists of opinion to
 itashitara, ikaga mōsaremashō ka?
if-one-made, how will-they-probably-deign-to-say?

7. Oshimi here = oshimu hito "a grudging person." Shirazu is not the negative gerund of shiru, but its Classical "conclusive negative

Fujitsuna must have been put to great expense, what with buying torches and hiring men. This indeed is to be *Penny wise and pound foolish.*"

Fujitsuna, hearing of this, said: "There may be some folks who think so. But the money spent is not wasted, because it remains in circulation, whereas the ten cash that sank to the bottom of the river would, if not picked up, have been treasure lost to the world. That is why I acted as I did."

Actions of this kind are examples of true economy.

Most people, mistaking one for the other, fall into parsimony while endeavouring to practise economy. But though there are such, Fujitsuna is not to be mentioned on the same day as they.

Still, if one were to ask the opinion of the political economists of the present day, what would *they* say?

present," which is equivalent to the Colloquial *shiranai*.—8. I. e., "I do this because, if I did not pick it up," etc.

¶ 452. ARIGATA¹ NO KICHIBEI.
THANKFUL 'S KICHIBEI.

Mukashi “*Arigata no Kichibei*” *to azana wo*
Anciently “Thankful ’s Kichibei” that nickname (accus.)
*tsūkerareteru*² *ojiisan ga arimashite, donna*
is-having-got-affixed old-gentleman (nom.) (there) being, what
koto de mo “*Arigatai! arigatai!*” *to yorokonde*³
things soever “(I am)thankful! (I am)thankful!” that rejoicing
kurashite iru hito deshite,—natsu hito ga kite,
passing-the-time is person being,—summer, person (nom.) coming,
“Kyō wa, hidoi atsusa de gozaimasū” to imasū
“To-day as-for, violent heat is” that says
to, kono ojiisan no hentō ni, “*Atsui jisetsu wa,*
when, this old-gentleman’s answer in: “Hot season as-for,
*atsui hō ga arigatai.*⁴ *Samui jibun wa, samui no*
hot side (nom.) (is)thankful. Cold season as-for, cold fact
*ga arigatai” to yorokonde*³ *orimasū.*
(nom.) (is)thankful” that rejoicing is.

Mata hito ga Kichibei no bimbō wo sashite,
Again people (nom.) Kichibei’s poverty (accus.) guessing,
“Nani ka to go fujiyū deshō” to
“Something-or-other that august inconvenience must-be” that
imasū to,— “*ie! watashi wa sai-shi no shimpai*
say when,— “No! me as-for, wife-child’s anxiety
mo naku, ūmai mono mo tabemasezu; sono sei ka, naga-iki
also is-not, tasty things also eat-not; that cause?, long-life
*wo shite imasū kara, arigatai” to*⁵,—*tada*
(accus.) doing an because, (I am) thankful” that,—merely
nan de mo “Arigatai” to itte imasū.
everything “Thankful” that saying is.

1. *Arigatai* would be more strictly grammatical; but the stem form *arigata* with *no* is more idiomatic; conf. p. 122.—2. For *tsūkerarete*

THANKFUL KICHIBEI.

Once upon a time there was an old man who had got nicknamed "Thankful Kichibei," and who led a happy existence, always thankful for everything, whatever it might be. When any one came to see him in summer and complained of the excessive heat, the old man would reply: "In the hot season we must be thankful for the heat. In the cold time of year we must be thankful for the cold."—If again any friend should sympathise with his poverty, and remark how inconvenient it must be in every way, he would say: "Oh! no! I am troubled neither with wife nor child, nor do I eat savoury food. Perhaps it is for this reason that I am long-lived, and I am thankful for it." Thus did he use the word "thankful" about everything.

iru.—3. *To yorokonde*=*to itte yorokonde*, i.e., "rejoicing, saying that."—4. *Arigatai* here has a sort of objective sense, i.e., it means, not exactly "thankful," but "worthy of being thankful *for*."—5. After *to* supply *itte*, "saying."

Aru toki, yoso no uchi ye itte, kaeri-
A-certain time elsewhere 's house to having-gone, returning-
gake ni omote no hashira de atama wo kotsun to⁶
while in, front 's post by, head (accus.) bumpingly
buttsükemashita ga,—yahari “Arigatai! arigatai!”
hit ichearas,—also “Thankful! thankful!”

to kuchi no uchi de itte imasū kara, soba ni iru
that mouth 's interior in saying is because, alongside in is
hito ga: “Kichibei San! anata wa, nan de mo
person (nom.) “Kichibei Mr! you as-for, everything
ka de mo⁷ ‘Arigatai! arigatai!’ to ii-nasaru ga,—
whatever, ‘thankful! thankful!’ that say-deign ichearas,—
hashira de atama wo utte, sazo itakarō
post by, head (accus.) having-hit, indeed must-be-painful
ga,—sore de nani ga arigatai n' desū?” to kiki-
ichearas,—that by, what (nom.) thankful fact is?” that when
mashitara,— “He! kono itai no ga arigatai no
he-had-heard,— “Yes! this painful fact (nom.) thankful fact
desū.
is.

“Naze to iimasū to², ima buttsüketa toki, atama ga
“Why? that says when, now hit time, head (nom.)
kudakete, shinde shimaimashita nara, itai koto
having-broken (intrans.), dying had-finished if, painful fact
mo nani mo wakarimasen ga,—inochi mo atama mo,
also anything understand-not ichearas,—life also head also,
o kage sama de⁹ buji deshita kara,
honourable influence Mr. by, accidentless has-been because,
itai no ga shiremasū.
painful fact (nom.) is-knowable.

“Sore desū kara, makoto ni arigatai” to kotaema-
“That is because, truth in (am)thankful” that answered.
shita.

6. *Kotsun to* is an onomatopoe for the sound of bumping or thumping.—7. An idiom, also pronounced *nan de mo, kan de mo*. This *ka*

One day, when, having gone to a friend's house, he was returning home again, he struck his head a tremendous blow against a post at the entrance. But even then, one who was near him heard him muttering his thanks, and exclaimed: "Mr. Kichibei, you say thank you to everything. But what *can* there to be thankful for in hurting yourself by striking your head against a post?"—"Why!" replied Kichibei, "the pain is exactly what I am thankful for. Don't you see that if, when I struck against the post just now, my skull had been fractured and I had died, I should have felt neither pain nor anything else, whereas I now feel the pain because, thanks to your kind influence, my life and my head are both safe? That is why I am truly thankful."

or *kan* is probably the root of *karc*, "that."—8. *Naze to iu to* is an idiom meaning "for this reason," more lit. "if you ask why, (then it is as follows.)"—9. The words *o kage sama*, "thanks to your kind influence," are an empty compliment, indeed almost an expletive; conf. p. 304, No 85.

Suru to,¹⁰ kono koto wo saki-hodo kara koko no
Thereupon, this thing (accus.) previous-period since, here 's
 inkyo¹¹ ga kiite orimashite, "Naruhodo!"
retired-old-man (nom.) listening having-been, "Oh!-indeed!"
 to¹² kanshin shite, "Aa! arigatai, arigatai! Wa-
that admiration doing, "Ah! (I am) thankful, thankful!
 takushi mo, ima wa satori wo hirakimashita.
I also, now as-for, enlightenment (accus.) have-opened.

"Iro-iro nani ka no sewa ga yaketari,¹³
Several-kinds something-or-other 's cares (nom.) sometimes-
 sama-zama no tsurai koto ni tabi-tabi
burning, various-sort s' disagreeable things to often
 attari shite, "Aa! kurushii, kurushii!
sometimes-meeting doing, "Ah! (it is) distressing, distressing!
 Jitsu ni kono yo ga iya ni natta' to
Truth in, this world (nom.) objectionable to has-become' that
 omou koto mo arimashita ga,—kore to iu no mo¹⁴
think fact also has-been whereas,—this that say fact also,
 inochi ga aru kara no koto desu.
life (nom.) is because 's fact is.

"Shite miru to,¹⁵ ima Kichibei San ga iu tōri,
As!-therefore, now Kichibei Mr. (nom.) says way,
 naruhodo! watakushi mo banji ga arigatai,
yes-indeed! I also, myriad-things (nom.) (are) thankful,
 arigatai!"¹⁶
thankful!"

10. *Suru to* (short for *sō suru to*) is an idiom which is often used, as here, at the beginning of a sentence, in order to resume, as it were, what has gone before.—11. *Inkyo* denotes a person who has retired from active life, and has handed over his business and the greater part of his property to his successor.—12. After *to* supply *itte*, "saying," or *omotte*, "thinking."

Hereupon the old father of the master of the house, who had been listening to the conversation from the beginning, was struck with admiration, and said: 'Yes indeed. Thankful, thankful must we be. This had taught me a lesson. Often, when worried by divers cares and confronted by various misfortunes, I have said to myself how wretched, wretched it all is,—and what an odious place the world has become to me. But even all these things exist only because life itself exists. A careful consideration therefore shows that, as Mr. Kichibei has just said, I too have everything, everything to be thankful for.'

13. *Sewa ga yakeru* (intrans.)="to be busy and anxious." *Sewa wo yaku* (trans.)="to take great trouble."—14. *Kore to iu no mo*="this also," more lit. "also that (which people) say (is) this."—15. A resumptive idiom similar to *suru to* a few lines above.—16. The words *watakushi mo* are, as it were, hung in the air without reference to any verb, while *banji* is the subject of *arigatai*, here taken in its objective sense (conf. p. 359, note 4).

¶ 453. MATEBA AU TOSHI.
IF-WAIT, WILL-AGREE YEARS.¹

Mukashi miyako no machi ni Unazuki Babā
Anciently capital 's mercantile-quarter in, Nodding Granny
to iu kūchi-benkō no ii mono ga arimashite,
that say mouth-glibness 's good person (nom.) (there) being,
itsu mo yome ya muko no sewa wo shite, yo wo
always bride or bridegroom 's help (accus.) doing, life (accus.)
okutte orimashita ga,—aru toki san-jū-go ni
passing was whereas,—a-certain time, thirty-five to
naru² otoko no toshi wo kakushite, jū-go no musūme
becomes man 's years (accus.) having-hidden, fifteen 's girl
to engumi wo tori-mochi, yuinō made oku-
with, marriage (accus.) had-arranged, betrothal-gifts even had-
rasemashita ga,—sono nochi muko no toshi no
caused-to-send whereas,—that after, bridegroom 's years of
fūketeru³ koto wo musūme no oya ga kiki-tsūkete,
advanced-are fact (accus.) girl 's parent (nom.) having-heard,
“Hoka ni nani mo mōshi-bun wa nai ga,—mu-
“Elsewhere in, anything objection as-for, isn't but,—bride-
ko to musūme to toshi ga ni-jū mo chigatte wa,
groom and daughter and, years (nom.) twenty even differing-as-for,
ikani shite mo yome ni wa yarenai” to iu.
how doing even, bride to as-for, cannot-send” that says,

Otoko no hō de wa, “Yuinō made sumashita
Man 's side on, “Betrothal-gifts even have-concluded
kara wa, shinrui ye taishite mo, sonna futsugō na
since as-for, kinsmen to confronting even, such incontent
koto wa kikasarenai kara, zehi mora-
thing as-for, cannot-cause-to-hear because, positively if-
wanakereba shōchi shinai” to iu kara, nakōdo mo
receive-not, consent do-not” that says because, match-maker also
hidoku meiwaku shite, tsui ni kono koto wo
violently quandary doing, last at, this affair (accus.)
o kami ye uttaemashita.
honourable superiors to appealed.

IF THEY WAIT, THEIR AGES
WILL COME RIGHT.

Once upon a time, in the mercantile quarter of the metropolis, there lived a glib-tongued old woman called Granny Nod, who gained her livelihood by negotiating marriages. Well, she once arranged a match between a man of five-and-thirty, whose age she concealed, and a girl of fifteen, and had gone so far as to make them exchange the gifts customary on betrothal. But afterwards the girl's father, having heard how far advanced the bridegroom was in years, said to the old woman: "I have indeed no other complaint to make about him; but really I cannot think of giving my daughter to one whose age differs from hers by twenty years."—On the bridegroom's side, however, it was urged that he could not consent to forego her, as it was impossible, even *vis-à-vis* his relations, to mention such a difficulty after the ceremony of exchanging gifts had once been concluded. Thus the match-maker was placed in a terrible quandary, and at last she brought the matter before the judge.

1. I.e., "years which will agree, if one waits."—2. *Naru=natta*, i. e., "had already become (thirty-five years old.)"—3. For *fūkete iru*.—4. *O kami de wa*—"the judge," more lit. "at the superiors," i.e., "the Government." The words immediately following mean

O kami de wa⁴, sō-hō o
Honourable superiors at, both-sides honourably
 yobi-dashi ni narimashite, musūme no oya ni “Sonohō
calling-forth to having-become, girl ’s parent to, “You
 wa, ittan yakūsoku wo shite, ima-sara nan no
as-for, once agreement (accus.)having-made, now-again what’s
 kado wo motte hadan itasu⁵?” to o tazune
point (accus.) taking, rupture make? ” that honourable enquiry
 ni narimasū to,—“He! kono gi wa, nakōdo no
to becomes when,—“Ah! this affair as-for, match-maker’s
 mono amari itsuwari wo mōshimashite, san-jū-go no
person too-much lie (accus.) having-told, thirty-five ’s
 muko ni jū-go no yome de wa, toshi ga ni-jū
bridegroom to, fifteen ’s bride by as-for, years (nom.) twenty
 chigaimasū. Sore yue fūshōchi wo mōshimashita.
differ. That owing-to, dissent (accus.) (I)said.
 Semete toshi hambun-chigai nara, musūme wo
It-most years half-difference if-were, girl (accus.)
 tsūkawashimashō.
will-probably-send.

Kono toki yakunin no mōshi-watasaremasū ni wa:⁵
This time, official ’s deigns-to-speak-across in as-for:
 “Sonnara, sonohō no nozomi-dōri ni shite tsūkawasū⁶
“If-is-thus, you of wish-way in, doing (I)will-give
 kara, ima yori go-nen tatte musūme wo
because, now from, five-years having-elapsed, daughter (accus.),
 okure. Muko no hō mo, sore made wa kanarazu
give. Bridegroom’s side also, that till as-for, positively
 matanakereba naran. Sono toshi ni nareba, otoko
if-waits-not, does-not. That year to when-becomes, man
 wa shi-jū, onna wa hatachi. Chōdo hambun-
as-for, forty; woman as-for, twenty-years. Just half-
 chigai no toki ni naru” to mōshi-watasaremasū
difference’s time to becomes” that deigned-to-speak-across
 kara, sō-hō osore-itte sagarimashita.
because, both-sides fearing-entering descended.

Fitsu ni omoshiroi o sabaki desū.
Truth in, amusing honourable judgment is.

The judge, having sent for both parties, asked the girl's father what was his reason for breaking off an engagement which he had once agreed to. The father replied: "You see, my lord, the matter stands thus. The match-maker told too outrageous a falsehood, there being a difference of no less than twenty years between a bridegroom of five-and-thirty and a bride of fifteen. That is why I said I would not consent. I would give him my daughter, if their ages differed at most by half."

Then the judge gave judgment as follows: "As that is how matters stand, I will decide in accordance with your desire. Do you give him your daughter five years hence. The bridegroom, on his side also, must faithfully wait till then. By that time he will be forty, and the girl twenty. It will be the time when their ages will differ exactly by half."—Thus was judgment given, and both parties left the judgment-hall with deep respect.

Truly it was a witty decision.

literally "it having come to calling forth both sides."—5. Observe the total absence of honorifics in the judge's address to the litigant parties, who are of course immeasurably his inferiors.—6. Lit. "in his deigning (honorific potential) to give judgment," the verb becoming a sort of noun capable of taking postpositions after it.—7. *Tsūkawasū* (the final *u* becoming short before *kara*) is here a sort of auxiliary,=*yaru*; see p. 191.

¶ 454. MUHITSU NO KAME.¹

“Inu no hoeru toki, tora to iu ji wo te ni kaite nigitte oreba, hoen” to omae ni kiite, tonda me ni atta.

Hohō! dō shīte?

Yūbe, yo fūkete kara kaeru to, kame ga wan-wan to hoe-kakaru yue, nigitta te wo dashītara, kore! konna ni kamareta.

Fū! Sore wa, mada Nihon no ji wo shiran kame darō.

* * * * *

Nihon-moji wo dashite yomen² mono wa, kame bakari de mo arumai.

¶ 455. KYŌDAI AWA WO UERU.

Kinzai no hyakūshō de¹, kyōdai no mono ga awa wo tsūkurimashite, tori-ire no toki ni naru to, ani ga otōto ni iimasū ni wa²: “Kono awa wa, fūtari shite tsūkutta

NOTES TO ¶ 454.—1. This and the five following anecdotes are taken, with slight alterations to make the phraseology more Colloquial, from the “*Yogaku Sōshi*,” or “Ladies’ Journal of Education.” For *kame*, see p. 25. The idea at the bottom of this story as to the magic power of the Chinese character 虎, “tiger,” is one commonly held by the lower

AN ILLITERATE DOG.

You told me that, when a dog barked at one, he would leave off doing so if one wrote the Chinese character for "tiger" on the palm of one's hand, and kept one's fist clenched. Well! I have had a rough time of it for having listened to you.

Indeed! How so?

A European dog began barking and flying at me as I was coming home late last night. So I stuck my clenched fist out towards him, and just look how I got bitten.

Oh! Then probably it was a dog who had not yet learnt Japanese writing.

* * * * *

Dogs are doubtless not the only creatures incapable of reading Japanese writing when shown it.

TWO BROTHERS WHO PLANTED
MILLET.

Two brothers, who were peasants living in the neighbourhood of a city, had planted some millet. So, when harvest time arrived, the elder brother said to the younger: "As we planted this millet together, we must

classes.—2. Different nominatives must be supplied to the two verbs *dashite* and *yomen*; for it is one person who is supposed to show (lit. put forth) the character, and another who cannot read it when so shown.

NOTES TO ¶ 455.—1. *De* here signifies "being;" see p. 60, ¶ 88.—2.

kara, wakeneba naran ga,—watashi wa ue no hō no hambun wo toru. Omac wa, shita no hambun wo tori nasai. Sono kawari, rainen wa watashi ga shita no hō wo toru” to *iimashita*³ *kara, otōto mo, fūshōchi de wa arimasu ga,—ani no in koto yue, shikata naku koraete, rainen wo matte imashita ga,—sono koro ni natte mo, ani wa tonto awa wo ueru hanashi ga nai kara, otōto ga saisoku wo shimasū to, ani no iimasū ni wa: “Kotoshi wa, imo wo neyō ka to omōte*⁴ *iru” to kotaemashita.*

*Kyōdai-naka de mo “kinsen wa tanin da” to iimasu ga,—kore-ra no koto deshō.*⁵

¶ 456. SAKE NO YUME.

*Sake-zuki ga aru hi futsūka-yoi de zutsū ga shimasū*¹ *kara, hachi-maki wo shi-nagara nete iru to, yume ni sake wo hito-taru hirotte, ō-yorokobi de, noman*² *saki kara shita-uchi shite, “Kauro! kauro! koitsu hiroi-mono wa*⁴, *keisatsu-sho ye todokeru no ga atarimae da ga,—sake to kite wa,*⁵ *mi-nogasenai. Mazu ip-pai yarakasō ka?—Iya! onajikuba*⁶, *kan wo shite nomu hō ga ii” to itte, kan wo tsūkeyō to suru toki, jū-ni-ji no don no oto ni odorote, me ga samemashita kara, zannen-gatte: “Aa! hayaku hiya de nomeba yokatta!”*

Lit. “as for in the elder brother’s saying to the younger brother,” i.e., “what the elder said to the younger was as follows.” For the repetition of *to iimashita* after the quotation, see p. 271.—4. For *omōte* instead of *omotte*, see p. 159.—5. Lit. “even among brothers, whereas people say that, as for coin, it is strangers, it is probably things like this.”

divide it. I shall take the upper half. Do you take the lower. To make matters straight, I will take the lower half next year." The younger brother, though dissatisfied, could not but accept the decision of the other, as being the elder, and awaited his turn in the ensuing year. But when the season came on, the elder brother said nothing at all about planting millet, till the younger brother pressed him, and then he replied that that year he thought of planting potatoes.

Doubtless this is the sort of conduct to which the proverb about "money making men strangers to each other" refers. The proverb holds good even of brothers.

A DREAM OF LIQUOR.

Once upon a time a toper, feeling headachy on the day after a spree, had fallen asleep with a towel wrapped round his head². Then he dreamt that he had found a cask of liquor, which caused him so much joy that he licked his chops before tasting it, and said: "How delicious! how delicious! It would be the proper thing, with such a find, to report it at the police-office. But a windfall like this liquor!--no! I cannot let it escape me. Well! shall I take a glass?—No, no! There will be nothing lost by waiting till I warm it." So he was just going to set it to warm, when the midday gun⁷ wakened him with a start, whereupon he ruefully exclaimed: "Oh! what a pity it was that I did not make haste to drink it cold!"

NOTES TO ¶ 456.—1. See ¶ 357, p. 221.—2. To help to cure the headache.—3. For the negative *noman*, instead of the positive, see bottom of p. 264.—4. Lit. "As for this fellow, the pick up thing," freely rendered by "such a find as this."—5. Lit. "as for having come as liquor," meant to convey the meaning of "a windfall of

¶ 457.

HAYARI WO OU.¹

Wakai otoko ga fûtari Fûkiya-chô no Eri-Zen² no mise-saki de iki-aimashita tokoro ga, hitori wa awata-dashiku te wo futte, "Kimi ni wa iro-iro o hanashi mo arimasu ga,—ima kyûyô³ ga dekite, kitaku suru tokoro desû⁴ kara, izure kinjitsu o tazune môshimashô" to iu to,—dômo sono yôsu ga hen da kara, hitori wa odorote, "Kyûyô to wa,⁵ go byônin de mo aru n'⁶ desû ka?" to kikumashitara,—hitori wa, warai-nagara: "Îe! kanai ni tanomareta hayari no han-eri wo ima kono mise de kaimashita ga,—⁷tochû de temadotte iru uchi ni ryûkô-okure ni naru to, taihen desû kara, tachi-banashi mo o kotowari môshimashita no sa!"

liquor," this Japanese idiom being used of unexpected events.—6. Lit. "if it is the same (*i.e.* all the same), it is good to drink it having made heating." Japanese *sake* tastes best hot, and is generally taken so, it being heated by placing the bottle in hot water.—7. Midday is signalled, in modern Tôkyô, by the firing of a gun, which gives the time to the townspeople.

NOTES TO ¶ 457.—1. Lit. "to pursue fashion." 2. We have rendered *Eri-zen* by "a haberdasher's." The name is, however, really a proper noun, compounded of *eri* for *han-eri* (see vocabulary), and *zen* for *Zembei* or some such "personal name," of the owner of

THE PURSUIT OF FASHION.

Two young men having come across each other in front of a haberdasher's shop in Fūkiya Street, one of them waved his hand hurriedly, and cried out: "I have a lot to say to you; but, as urgent business calls me home at present, I must put off the conversation for a few days, when I will come and see you at your house." The other astonished at his friend's strange excitement, asked him what this urgent business might be,—whether he meant to say, for instance, that any of his family had been taken ill. "Oh! no," replied the first young man with a laugh; "I have just been getting at this shop a kind of kerchief which my wife commissioned me to buy for her. The reason why I said I couldn't stop and talk to you now, is that it would be an awful thing for her to fall behind the fashion while I was loitering on the way."

the shop.—3. Observe how the young man, true to the habits of the student class at the present day, interlards his ordinary conversation with such high-sounding Chinese terms as *kyū-yō*, "urgent business;" *ki-taku*, "returning home;" *kin-jitsu*, lit. "short days," i.e., "in a few days."—4. *Kitaku suru tokoro desū*—"I am just on my way home;" conf. p. 40.—5. Lit. "as for (your saying) that (there is) urgent business"—6. *N'*, see p. 77.—7. From here to the end is lit. "because (it) is terrible if (she) becomes to fashion-lateness, while (I) am time-taking in the road middle, (I) refused (honor.) even standing talk." *No* is here emphatic (conf. ¶ 113, p. 76); *sa* is emphatic and exclamatory.

¶ 458.

DAIKON.¹

Mommō na ō-byakūshō ga daikon wo tsūkuraseru ni, ni-san-nen omou yō ni dekinai³ kara, “ Ōkata otoko-domo no sewa no warui no darō ” to⁴, jibun de hatake ye dete, tsūchi wo hotte iru tokoro ye⁵,—kosakunin ga tōri-kakatte, “ Kore wa, kore wa! Danna Sama! otoko-shū ni o sase nasaranai de⁶, go jishin de nasaru to wa⁷, o habakari de gozarimasū ” to eshaku² wo suru to,—danna wa hara wo tatete, “ Ore ga daikon wo tsūkuru ni, ha bakari to wa⁹ fū-todoki da ” to¹⁰ okoru tokoro ye, mata hitori ki-kakatte, “ Kore wa! Danna Sama no go rippuku wa go mottomo. Shikashi-nagara, kare wa nan no fumbetsu mo nashi ni mōshita no de¹¹, ne mo ha mo nai koto de gozaimasū.”

Ato-saki no kangae no nai mono wa, haji no ne ni haji wo kaku mono da.¹²

NOTES TO ¶ 458.—1. This story and the next may serve as specimens of the *jeux-de-mots* in which the Japanese sometimes indulge. Here the play is on the word *habakari*, and on the phrase *ne mo ha mo nai*, “ insignificant,” but more lit. “ without either root or leaf,” as fully explained in the portions of the English translation between square brackets.—2. More lit. “ having radishes grown,” “ *Tsūkuraseru* being the causative of *Tsūkuru*,” to make, hence “ to grow ” (trans).—3. Lit. “ do not eventuate according to (his) way of thinking.”—4. Supply *omotte*.—5. For *tokoro ye*, here rendered by “ in this situation,” see p. 40.—6. *O...de*, lit. “ not deigning honourably to cause to do.”—7. This clause is lit. “ as for (the fact) that (you) deign (to do so) by (your) august self.”—8. We have very freely rendered *eshaku wo suru* by the word “ politely.” It properly signifies

RADISHES.

An ignorant farmer had been growing radishes² for two or three years with indifferent success. So, attributing the failure to his men having scamped their work, he went out into the field himself and began digging. In this situation he was seen by a labourer who happened to pass by. "Oh Sir! Oh Sir!" cried the labourer politely, "it is dreadful to find you working like this yourself, instead of letting your men work for you." [Or, "*If you work like this yourself, instead of letting your men work for you, you will get leaves only,*" ha bakari meaning "*leaves only,*" "*while habakari is a polite phrase here rendered by "it is dreadful."*] The farmer, angered by this remark, exclaimed: "You are an insolent fellow for daring to tell me that, when I grow radishes, I shall get nothing but leaves." Just at that moment another labourer happened to come up, and said: "No doubt Sir, you are quite right to be angry. Still he did not mean what he said, and so it is not worth taking any notice of it." [Or, "*It is a thing having neither roots nor leaves.*" *This second outsider's and would-be peacemaker's remark, thus interpreted, is more sweeping even than the first man's; for it denies the production, not only of radish roots (ne) but even of the leaves (ha).*]

The thoughtless have to suffer perpetual humiliations.

"to apologise," "to make excuses."—9. *To wa=to iu no wa*, "the fact of your saying that..."—10. After *to*, supply *itte*, "having said."—11. The sentence, down to here, is lit. "Nevertheless, as for him, it being the fact that he spoke without any discrimination."—12. Lit. "as for people without consideration of after and before, they are people who get shame on the top of shame."

¶ 459. ATAMA NI ME¹.

O tera no oshō san ga aru toki go-zuki no kyaku wo yonde, ichi-men² uchi-hajimemasū to, “sūki koso mono no jōzu nare³” de, kyaku wa sumi-jimen mo doko mo kotogotoku tori-kakomimashita kara, oshō san ga kuyashigatte, semete ip-pō dake de mo ikasō⁴ to, shikiri ni me wo koshiraeru koto ni kufū wo shite orimasū to,—atama no ue ye hai ga takatta kara, urusagatte, go-ishi wo mottate de atama wo kaki-nagara, “Kono hen ni hitotsu me ga dekitara, ōkata ikiru de arō.”

Atama no ue ni mata hitotsu me ga dekitara, “mitsu-me nyūdō⁵” desū.

NOTES TO ¶ 459.—1. To appreciate the point of this story, one should know the game of *go* (“checkers” or “go-bang,” the latter word being a corruption of the Japanese *goban*, “a checker-board”). In one variety of this game the chief object is, by establishing “eyes,” i.e., spaces surrounded by not less than four of one’s own counters, to stop the spread of the opponent’s counters over the board. Remember, too, that *me* means both “eye” and “open space.” At the end of the story a ludicrous effect is produced by the alternative idea suggested of an open space, or of an eye, on the top of the priest’s head, the suggestion being equally funny

AN EYE ON THE TOP OF THE HEAD.

Once upon a time, the priest of a Buddhist temple invited a friend who was fond of playing checkers, and the two sat down to a game. But, as the proverb says, "fondness gives skill." So it came about that the friend blocked every single corner of the board, to the priest's great mortification. "If only," said the latter, "I could but get one side free!" And with these words, he made constant efforts to open up some spaces [*in Japanese*, "eyes"]. Just then some flies collected on the top of his head, causing him annoyance. So he scratched his head with the hand that held one of the pieces, saying: "If I could get an open space [*in Japanese*, "an eye"] here, probably the corner would be freed."

Another eye on the top of his head would have turned him into [the sort of hobgoblin known as] a "three-eyed friar."

whichever way you take it.—2. Lit. "one surface," i.e. "one game" (on the flat *surface* of the board).—3. Lit. "(a) found (person) indeed is skilful of (the) thing (he likes)." This proverb is in the Written Language, where the emphatic particle *koso* causes the verb following it to take the termination *e*. This peculiarity has died out of the Colloquial.—4. *Ikasu* is the transitive corresponding to the intransitive *ikiru*, "to live." Thus it means "to make alive," hence "to free."—5. Or *mitsu-me kozō*, "the three-eyed acolyte," one of the supernatural terrors of Japanese youth.

¶ 460.

BOTAN-DŌRŌ.¹

DAI IK-KWAI.

*Kwampō*² *san-nen no shi-gwatsu jū-ichi-nichi, mada Tōkyō wo Edo to mōshimashita koro, Yushima Tenjin*³ *no yashiro de Shōtoku Taishi*^k *no go sairci wo okonaimashite, sono toki taisō sankei no hito ga dete, kunjū itashimashita.*

*Koko ni, Hongō San-chō-me ni Fujimura-ya Shimbei*⁵ *to iu katana-ya ga gozaimashite, sono mise-saki ni wa yoi shiromono ga narabete aru tokoro wo,—tōri-kakarimashita hitori no o samurai wa, toshi no koro ni-jū-ichi-ni gurai de, iro no shiroi, me-moto no kiriritto shita, sūkoshi kausaku-mochi to miete, bin no ke wo gutto agete yuwase, rippa na o haori ni kekkō na o hakama wo tsūke, setta wo haite, saki ni tachi; ushiro kara asagi no happi ni bonten-obi wo shimete, shinchū-zūkuri no bokūtō wo sashiteru chūgen ga tsūki-sotte, kono Fuji-Shin no mise-saki ye tachi-yorimashite, koshi wo kake, narabete aru katana wo hito-tōri nagamete,—*

Notes.—1. This piece consists of the first two chapters of the *Botan-Dōrō* (see p. 11), slightly edited in order to make them more genuinely Colloquial, and to remove a few expressions which English standards of propriety condemn.—The title of the novel alludes to an incident in a later portion of the story, which it would take too long to relate here.—

2. *Kwampō*, is the *nengō* or “year-name,” which lasted from A.D. 1741-4; conf. p. 113.

THE PEONY LANTERN.

CHAPTER I.

On the 4th May, 1743, in the days when Tōkyō was still called Yedo, the festival of prince Shōtoku was celebrated at the Shintō temple of Tenjin in Yushima, and the worshippers assembled in great crowds on the occasion.

Now in Third Street, Hongō, there was a sword-shop known as Fujimura-ya Shimbei, the fine articles exposed for sale in which were seen by a *samurai* who happened to pass by. He appeared to be about one or two and twenty years of age, had a fair complexion, a vivacious expression in his eyes, and a cue tightly bound up,—indicative of slight quickness of temper. He wore a splendid coat, a beautiful pair of trowsers, and sandals soled with leather. Behind him, as he strode along in front, there followed a servant in a blue coat and striped sash, with a wooden sword having brass fastenings. The *samurai* looked in at the shop, sat down, and, glancing all round the swords that lay there, said :

3. *Tenjin* is the posthumous name, under which the famous and unfortunate court noble, Sugawara Michizane (died A.D. 903), is worshipped as the god or patron saint of letters.—

4. *Shōtoku Taishi*, the great imperial patron of Buddhism in Japan, lived from A.D. 572-621.—

5. Strictly speaking, *Fujimura-ya* is the name of the shop, and *Shimbei* the personal (“Christian”) name of the shopkeeper. But Japanese idiom does not clearly distinguish between a shop and its owner. Conf. ¶ 55, p. 38.—

Samurai: “*Teishu ya! Soko no kuro-ito da ka, kon-ito da ka shiren ga,—ano kuroi iro no tsūka ni namban-tetsu no tsuba no tsuita katana wa, makoto ni yosasō na shina da ga, chotto o mise.*”

Teishu: “*Hei, hei!—Korya! O cha wo sashi-age-na! Kyō wa, Tenjin no go sairei de, taisō hito ga demashita kara, sadameshi ōrai wa hokori de, sazo o komari asobashimashitarō*” *to,—katana no chiri wo harai-nagara, “He! goran asobashimase” to sashi-dasu no wo,—samurai wa te ni totte, nimashite,—*

Samurai: “*Tonda yosasō na mono. Sessha no kantei suru tokoro de wa, Bizen-mono⁶ no yō ni omowareru ga,—dō da, na?*”

Teishu: “*Hei! Yoi o mekiki de irasshaimasuru. Osore-irimashita. Ōse no tōri, watakūshi-domo nakama no mono mo, Tenshō Sūkesada⁷ de arō to no hyōban de gozaimasu ga,—oshii koto ni wa, nanibun mumei de, zannen de gozaimasū.*”

Samurai: “*Go teishu ya! Kore wa dono kurai suru, na?*”

Teishu: “*Hei! Arigatō gozaimasū. O kakene wa mōshi-agemasen ga,—tadai ma mo mōshi-agemashita tōri, mei sae gozaimasureba, tabun no ne-uchi mo gozaimasu ga,—mumei no tokoro de, kin jū-mai de gozaimasū.*”

6. *Bizen* is the name of a province in Central Japan, famous for its swords.—

“Mine host! That sword over there with the iron guard to the dark-coloured hilt,—I don’t know whether the braid is black or dark blue,—looks like a good one. Just let me have a look at it.”

“All right, Sir,” said the shopkeeper. (*Then aside to the shop-boy :*) “Here! you offer the gentleman some tea!” (*Then again to the samurai :*) “To-day, owing to the crowds gone out to see the festival, the roads are sure to have been dusty, which must have been a great nuisance to Your Honour.” Then, dusting the sword, he said: “Here! pray look at it, Sir!” With these words, he handed it to the *samurai*, who, taking it up and inspecting it, said:

“It’s an awfully good one. So far as I can judge, I should incline to consider it a Bizen.”

“Ah!” replied the shopkeeper, “Your Honour is a real connoisseur. I am overpowered with admiration. It is just as you say. The other dealers in the trade make no doubt of its being the handiwork of Sūkesada in the sixteenth century. But unfortunately it bears no maker’s name, which is a great pity.”

“Mine host! What is the price of it, eh?”

“You are very kind, Sir. I ask no fancy prices; and, as I have just had the honour to tell you, the sword would be an extremely valuable one, if only it had the maker’s name engraved on it. But as it is anonymous, the price is ten dollars.”

7. *Sūkesada* was a famous swordsmith of the Tenshō period, A.D. 1573-1592.—

Samurai: "Nani? *Fū-ryō to ka?* Chitto takai yō da ga, *shūchi-mai han ni wa makaran ka, ē?*"

Teishu: "Dō itashimashite! Nanibun, sore de wa son ga mairimashite,² hei! Naka-naka mochimashite, hei!" to,—*shikiri ni samurai to teishu to katana no uedan no kake-hiki wo itashite orimasū to, ushiro no hō de tōri-gakari no yopparai ga kono samurai no chūgen wo toracte,—*

Yopparai: "Yai! Nani wo shiyāgaru?" to ii-nagara, *hyoro-hyoro to yorokete, patatto shirimochi wo tsūki, yō-yaku oki-agatte, hitai de nirami, iki-nari genkotsu wo furui, chō-chō to buchimashita ga,—*

Chūgen wa, "Sake no toga da" to kannin shite, *sakarawazu ni daichi ni te wo tsūki, atama wo sagete, shikiri ni wabite mo, yopparai wa mimi ni mo kakezu, nao mo chūgen wo nagutte imasū tokoro wo,—samurai wa, fūto mimasū to, kerai no Tōsūke da kara, odorokimashite, yopparai ni mukatte eshaku wo shite,—*

Samurai: "Nani wo kerai-me ga buchōhō wo itashimashita ka *zonjimasen ga, tōnin ni nari-kawatte, wata-kūshi ga o wabi wo mōshi-agemasū. Dōzo go kamben wo.*"

Yopparai: "Nani! Koitsu wa, sonohō no kerai da to? *Keshikaran burei na yatsu. Bushi no tomo wo suru nara, shujin no soba ni chiisaku natte iru ga tōzen. Sore ni, nan da? Tensui-oke⁹ kara san-jaku*

8. This sentence is incomplete; the next also, the worthy tradesman being too much excited to speak grammatically. *Mochimashite* is polite for *motte*, the postposition.—

“What? you say ten dollars? That’s rather too dear. But I suppose you’ll go down to seven and a half,—won’t you?”

“Oh! really” said the shopkeeper; “why! I should lose at that rate. Indeed, indeed I should.”

So, while the *samurai* and the sword-dealer went on bargaining about the price of the sword, a drunkard, who happened to pass by at the back, caught hold of the *samurai*’s servant, and, calling out “Hey! what are you up to?” staggered, and came down plump in a sitting posture. Then, managing to get up again, he glared at the fellow sideways, abruptly shook his fist at him, and began to pommel him. The servant, laying the fault on the liquor, took the beating patiently, and, without offering any resistance, put his hands on the ground, and apologised over and over again with downcast head. But the drunkard would not so much as give ear to his apologies, and only thrashed him the more. The *samurai* suddenly happened to look round; and, as the fellow being thrashed was his own retainer Tōs’ike, he was taken aback, and made excuses to the drunkard, saying:

“I know not of what rude act that man of mine may have been guilty towards Your Honour; but I myself beg to apologise to you for him. Pray be so kind as to pardon him.”

“What?” said the drunkard, “you say that this creature is your servant, this outrageously rude fellow? If he goes out as a gentleman’s retainer, it would be but proper for him to keep himself in the background near his master. But no! what does he do? He sprawls out into the road

9. Rain-tubs or water-buckets stand in certain places along the streets in Tōkyō, as a provision against fire.—

mo ōrai ye deshabatte, tsūkō no samatage wo shīte, sessha wo tsūki-ataraseta kara, yamu wo ezu chōchaku itashīta."

Samurai: "Nani mo wakimaen mono de gozaimasū kara, hītoe ni go kamben wo. Temae nari-kawatte o wabi wo mōshi-agemasū."

Yopparai: "Ima kono tokoro de temae ga yoroketa tokoro wo tonto tsūki-atatta kara, inu de mo oru ka to omoeba, kono gerō-me ga ite, jibeta ye hiza wo tsūkasete, mi-nasaru tōri, kore! kono yō ni irui wo doro-darake ni itashīta. Burei na yatsu da kara, chōchaku shita ga,—dō shita? Sessha no zombun ni itasu kara, koko ye o dashi nasai."

Samurai: "Kono tōri, nani mo wake no wakaranu mono, inu dōyō no mono de gozaimasū kara, dōzo go kamben kudasaimashī."

Yopparai: "Korya omoshiroi! Hajimete uketama-watta! Samurai ga inu no tomo wo meshi-tsurete aruku to iu hō wa arumai. Inu dōyō no mono nara, temae mōshi-ukete kaeri, machin de mo kuwashīte yarō. Dō wabite mo, ryōken wa narimasen. Kore! kerai no buchōhō wo shujin ga wabiru nara, daichi ye ryō-te wo tsūki, 'fū-jū osore-itta' to, kōbe wo tsūchi ni tataki-tsūkete, wabi wo suru no ga atarimae. Nan da? Kata-te ni katana no koi-guchi wo kitte i-nagara, wabi wo suru nado to wa, samurai no hō de arumai. Nan da? Temae wa sessha wo kiru ki ka?"¹⁰

10. Observe the extreme rudeness of the style of address,—the insulting pronoun *temae*, "thou," and the absence of all honorifics. The commonest politeness would require *ki desū ka* for *ki ka*. The sober *samurai* answers politely, the verb *makaru* three lines lower down being peculiarly courteous.

a good three feet beyond the water-barrel, and prevents people from passing, and so made me stumble up against him. That's why I couldn't help giving him a thrashing."

"He is a thoughtless fellow," replied the *samurai*, "whom I earnestly entreat Your Honour to pardon. I beg to apologise for him to you myself."

"Just now," continued the drunkard, "as something came bang up against me when I staggered, I thought that perhaps there was a dog there. But no! it was this ruffian, and he made my knee hit the ground. Here, just look! he has made my clothes all muddy like this. I gave him a thrashing, because he was an insolent fellow. What do you think of that? I'm going to do what I want with him; so be good enough to hand him over to me."

"You see, Sir," replied the *samurai*, "that he is too stupid to know what he is doing. He is no better than a dog. So do pray be kind enough to pardon him."

"Well! that's good!" retorted the drunkard. "I never heard of that sort of thing before. Is it etiquette for a *samurai* to go out walking with a dog for a retainer? If he is no better than a dog, I'll take charge of him and poison him with strychnine. You may apologise as you like, I won't take your apologies. Gracious goodness! If a master wanted to apologise for his servant's insolence, the natural thing for him to do would be to put both hands on the ground, and to express his regret over and over again, apologising and striking the earth with his head. But what do *you* do? While you are apologising, you are busy with one hand loosening your sword for use,—pretty manners indeed for a *samurai*! What do you mean? Is it your intention to kill me, you low knave?"

Samurai: “*Iya! kore wa, temae ga kono katana-ya de kai-torō to zonjimashite, tadaima kanagu wo mite imashita tokoro ye, kono sawagi ni tori-aezu makari-demashita no de.....*”

Yopparai: “*Ei! sore wa, kau to mo kawan to mo, anata no go katte da¹¹*” *to nonoshiru no wo,—samurai wa shikiri ni sono suikyō wo nadamete iru to,—*¹²

Ōrai no hito-bito wa, “*Sorya! kenkwa da! abunai zo!*”—“*Nani? kenkwa da to, ē?*”—“*Sō sa! aite wa samurai da.*”—“*Sore wa kennon da!*” *to iu to,—mata hitori ga*: “*Nan de gesū, ne?*”—“*Sayō sa! katana wo kau to ka, kawanai to ka no machigai dasō desū. Ano yopparatte iru samurai ga hajime ni katana ni ne wo tsūketa ga, takakūte kawarenai de iru tokoro ye,—kotchi no wakai samurai ga mata sono katana ni ne wo tsūketa tokoro kara, yopparai wa okoridashite, ‘Ore ga kaō to shita mono wo, ore ni busata de ne wo tsūketa’ to ka, nan to ka no machigai-rashii*” *to ieba,—mata hitori*: “*Nani sa! sō ja arimasen yo! Are wa inu no machigai da, ne! ‘Ore no uchi no inu ni machin wo kuwaseta kara, sono kawari no inu wo watase. Mata machin wo kuwasete korosō’ to ka iu no desu ga,—inu no machigai wa, mukashi kara yoku arimasū yo! Shirai*

11. Here the drunkard uses honorifics, but ironically.

12. Observe the incorporation into one gigantic sentence of all the various dialogues of the bystanders, from here to the end of

“By no means,” replied the *samurai*. “It is only that I had thought of purchasing this sword of the dealer here, and was just inspecting the metal-work, when all of a sudden I got in for this row, and.....”

“Oh!” laughed the drunkard, “whether you buy the sword or don’t buy the sword, that’s your affair;”—where-upon, as the *samurai* continued to endeavour to appease his drunken frenzy, the passers-by put in their word, saying:

“Look out! there’s a quarrel! take care!”

“What? you say there’s a quarrel?”

“Yes; the parties to it are *samurai*.”

“That’s a bad look out.”

Then, as another asked what it was, somebody replied:

“Well, you see, it appears it’s a misunderstanding about the purchase of a sword. That drunken *samurai* there first priced the sword, and was just refusing to buy it on account of its being too dear, when the younger *samurai* here came up and also priced it. This angered the drunkard, who found fault with him for pricing, without reference to him, an article which he himself had been meaning to buy. That’s more or less what the misunderstanding sprang from.”

But another broke in, saying, “Oh dear no! that’s not it at all. The misunderstanding is about a dog. One of the two said to the other: ‘As you killed my dog with strychnine, you must give me yours in return, and let me poison it with strychnine too. Disputes about dogs have always been common; for you know how, in Shirai

the paragraph on p. 390.

13. The touching story of Gompachi and of his lady-love, Komurasaki, is to be found in Mitford’s “Tales of Old Japan,” Vol. I., p. 35 *et seq.*

*Gompachi*¹³ nado mo, yahari inu no kenkwa kara ana sōdō ni natta no desū kara, nē!" to iu to,—mata soba ni iru hito ga: "Nani sa! sonna wake ja nai. Ano fūtari wa oji oi no aida-gara de, ano makka ni yopparatte iru no wa oji san de, wakai kirei na hito ga oi dasō da. Oi ga oji ni kozukai-zeni wo kurenai to iu tokoro kara no kenkwa da" to ieba,—mata soba ni iru hito wa: "Nani! are wa kinchakū-kiri da," nado to,—ōrai no hito-bito wa iro-iro no hyōban wo shīte iru uchi ni, hitori no otoko ga mōshimasū ni wa: "Ano yopparai wa, Maruyama Hommyōji naka-yashiki¹⁴ ni sumu hito de, moto wa Koide Sama no go kera de atta ga,—mimochi ga warukūte, shu-shoku ni fūkeri, ori-ori wa suppa-nuki nado shīte hito wo odokashi, rambō wo hataraite shīchū wo ōgyō shi, aru toki wa ryōriya ye agari-komi, jūbun sake sakana de hara wo fūkura-shīta ageku ni, 'Kanjō wa, Hommyōji naka-yashiki ye tori ni koi!' to, ōhei ni kui-taoshi nomi-taoshite aruku Kurokawa Kōzō to iu waru-zamurai desū kara, toshi no wakai hō wa mi-komarete, tsumari sake de mo kawaserareru no deshō yo."—"Sō desu ka? Namitaitei no mono nara, kitte shimaimasu ga,—ano wakai

14. Each of the larger *daimyōs* usually possessed three mansions in Yedo, respectively distinguished by the titles of *kami* or "upper," *naka* or "middle," and *shimo* or "lower."

Gompachi's case, too, it was a quarrel about a dog which grew into all that trouble."

"Oh dear no!" said another onlooker at the side of him who had just been speaking, "that's not it in the least. It seems that the two *samurai* are relations,—one the uncle, the other his nephew. It is the drunkard with the scarlet face that is the uncle, and the handsome young fellow that is the nephew. The quarrel between them arose from the nephew's refusing to give his uncle some pocket-money."

But another man, standing by, said "Oh! no, he is a pickpocket."

And then, among the various comments which were made by the passers-by, one man delivered himself of the information that the drunkard was a swash-buckler of a *samurai* called Kurokawa Kōzō, who was living in the middle mansion of Hommyōji at Maruyama, and who had originally been a retainer of my Lord Koide, but who, being ill-behaved, had sunk into debauchery, used often to frighten folks by drawing his sword at random, and used to roam through the streets in a violent and disorderly manner, sometimes forcing his way into eating-houses, and then, when he had had his fill of victuals and drink, telling the eating-house-keeper to come for payment to the middle mansion of Hommyōji, thus ruining people by his violence and riotous living, so that the present row would doubtless end in the younger *samurai* getting bullied into treating him to liquor.

"Oh! is that it?" said a voice. "Any average man would cut the ruffian down. But I suppose the young *samurai* won't be able to do so,—will he?—for he looks weakly."

hō wa dōmo byōshin no yō da kara, kiremai, nē!"—
 "Nani! Are wa, kenjutsu wo shiranai no darō. Samurai ga kenjutsu wo shiranakereba, koshi-nuke da,"
nado to sasayaku koe ga chira-chira wakai samurai no mimi ni hairu kara, gutto komi-age, kampeki ni sawarimashita to miete, kao ga makka ni nari, ao-suji wo tatete, tsume-yori,

Samurai: "Kore hodo made ni o wabi wo mōshite mo, go kamben nasaimasen ka?"

Yopparai: "Kudo! Mireba, rippa na o samurai,—go jikisan ka, izure no go hanchū ka wa shiranai ga,—o-ha uchi-karashita rōnin!" to anadori; "Shitsurei shigoku! Iyo-iyo kamben ga naranakereba, dō suru ka?" to itte, katto tan wo waka-zamurai no kao ni haki-tsükemashita kara, sasuga ni kamben-zuyoi waka-zamurai mo, korae-kirenaku narimashita to miete, "Onore! shita kara dereba tsūke-agari, masu-masu tsunoru bari bōkō, bushi taru mono no kao ni tan wo haki-tsūkeru to wa, fūtodoki na yatsu!"¹⁵ Kamben ga dekinakereba, kō suru," to ii-nagara, ima katana-ya de mite ita Bizen-mono no tsūka ni te wo kakeru ga hayai ka, surari to hiki-nuki, yopparai no hana no saki ye pikutto dashita kara, kembutsu wa odoroki-awate, yowasō na otoko da kara, mada hikko-nuki wa shimai to omotta no ni, pika-pika to shita kara, "Sora! nuita!" to, ko no ha ga kaze ni chiru yō ni, shi-hō hap-pō ni bara-bara to nigemashite, machi-machi no kido wo toji, roji wo shime-

15. A subjectless and highly irregular sentence, lit. "You! when I come out from underneath (i. e., am conciliating), you are puffed up with pride;—abuse and violence accumulating more and more;—as

"Don't you believe it!" whispered another. "It must be because he doesn't know how to use a sword. A *samurai* who doesn't know how to use a sword is a coward."

And the buzz of these whispered insinuations found its way to the young *samurai's* ears, and he flared up, and, evidently flying into a passion, his face became scarlet, and the blue veins stood out on his forehead, and he drew close to the drunken wretch, and said:

"Will you not excuse my retainer, even after all the apologies I have made?"

"You wordy idiot!" laughed the other. "To look at you, you are a mighty fine gentleman, of whom one might suppose that he either was one of the Shōgun's great vassals, or else belonged to one of the clans. But you are a dowdy, disreputable vagrant. Nothing could be ruder than your conduct. I am less than ever disposed to excuse you;—and now what will you do?" and with these words he spat in the young *samurai's* face.

This was too much for the patience even of one so long-suffering as the younger man. "Impudent wretch that you are!" cried he, "to presume thus upon my forbearance, to continue getting more and more abusive and violent, and actually to spit in a gentleman's face! As you won't accept apologies, here's what I'll do to you!" And with these words, and almost before he could be seen to have placed his hand on the hilt of the sword which he had just been inspecting in the shop, he out with it and flashed it in the drunkard's face. Thereupon the bystanders took fright. "Oh! he has drawn his sword!"

for your spitting saliva into the face of a person who is (*taru*, for *to aru*) a warrior, what an impudent fellow!"

kiri, akindo wa mina to wo shimeru sawagi de, machi-naka wa hissori to narimashita ga,—Fuji-Shin no teishu hitori wa nige-ha wo ushinai, tsükunen to shite, mise-saki ni suwatte orimashita.

Sate Kurokawa Kōzō wa, yōpparatte wa orimasu-redo, Nama-yoi honshō tagawazu¹⁶ de, ano waka-zamurai no kemmaku ni osoremashite, hyorotsūki-nagara nijū-ashi bakari nige-dasu no wo,—samurai wa: “Ondre kūchi hodo de mo nai. Bushi no aite ni ushiro wo miseru to wa, hikyō na yatsu! Kaere! kaere!” to, setta-baki de ato wo okkakemasu to,—Kōzō wa mohaya kanawan to omoimashite, hyorotsūku ashī wo fumi-shimete, katana no tsūka ni te wo kakete, konata wo furi-muku tokoro wo,—waka-zamurai wa “Ei!” to hito-koe, kata-saki fūkaku buttsuri to kiri-komu to,—kirarete, Kōzō wa, “A!” tto¹⁷ sakebi, kata-hiza wo tsūku tokoro wo noshi-kakatte, “Ei!” to hidari no kata yori muna-moto ye kiri-tsūkemashita kara, hasu ni mitsu ni kirarete shimaimashita. Waka-zamurai wa sugu to rippa ni todome wo sashite, chi-gatana wo furui-nagara, Fuji-Shin no mise-saki ye tachi-kaerimashita ga,—moto yori kiri-korosu ryōken de gozaimashita kara, chitto mo dōsuru keshiki mo naku, waga gerō ni mukatte:

Samurai: “Kore! Tōsūke! sono tensui-oke no mizu wo kono katana ni kakero!” to ii-tsūkemasu to,—

16. A proverb. Class *tagawazu* = Colloq. *chigawanai*.

17. Pronounce *atto* as a single word, *tto* standing by emphasis for *to*, the postposition; conf. p. 80.

cried they, as they saw it flash in the hands of him, who, taking him for a weakling, they had imagined would not draw. And then, like leaves scattered by the wind, off they fled helter-skelter in every direction; and the ward-doors were made fast, and the barriers of every lane were closed, and the shop-keepers all shut up their shops, so that the whole street was deserted, the old sword-dealer alone continuing to sit listlessly in his shop front, simply because he was too much dazed to run away.

Well, drunk as Kurokawa Kōzō was, he, on the principle that 'a tipsy man follows his natural bent,' scared at the rage that was painted on the young *samurai's* face, tried to escape, and had gone some twenty paces with a staggering gait, when his antagonist pursued him with his sandals on, and cried out, "Wretch! your conduct does not bear out your insolent words. You are a coward, you are, for showing your back to a gentleman whom you are disputing with. Come back! come back!"

Then Kōzō, seeing it was no longer any good, steadied himself on his staggering legs, put his hand on the hilt of his sword, and was turning to face the young *samurai*, when the latter, with the single exclamation "Ha!" slashed deep into his shoulder, cutting him down, so that the man fell on to one knee with a cry, when his opponent, springing on him again, cut at his chest in such wise that he fell sliced obliquely into three pieces. The young *samurai* then dexterously gave him the coup-de-grâce, and returned to the sword-shop, shaking the blood from off his blade. As he had from the beginning intended to cut the swash-buckler down, he was not flurried in the slightest, but turned to his servant, and said:

"Here, Tōsūke! pour some water on this sword from

Saizen yori furuete orimashita Tōsūke wa: "Hei! ton-demonai koto ni narimashita. Moshi kono koto kara Ōtono Sama no o namae de mo demasū yō na koto ga gozaimashite wa, ai-sumimasen. Moto wa, mina watakushi kara hajimatta koto. Dō itashitara, yoroshiū gozaimashō?"

Samurai: "Iya! Sayō ni shimpai suru ni wa oyoban. Shichū wo sawagasu rambō-nin, kiri-sūtete mo kurushikunai yatsu da.¹² Shimpai suru-na!" to, gerō wo nagusame-nagara, yūyū to shīte, akke ni torarete iru Fuji-Shin no teishu wo yobi:

"Korya! Go teishu ya! Kono katana wa, kore hodo kireyō to wa omoimasen datta ga, naka-naka kiremasū. Yohodo yoku kireru" to iu to,—

Teishu wa, furue-nagara: "Iya! Anata sama no o te ga saete oru kara de gozaimasū."

Samurai: "Iya! iya! Mattaku hamono ga yoi. Dō da, na? Shichi-ryō ni-bu ni makete mo yokarō" to iu kara, Fuji-Shin wa kakari-ai wo osorete, "Yoroshiū gozaimasū."

Samurai: "Iya! Omae no mise ni wa, kesshite meiwaku wa kakemasen. Tomokaku kono koto wo sugu ni jishiban ni todokenakereba naran. Nafuda wo kaku kara, chotto suzuri-bako wo kashite kure-ro!" to iwarete mo, teishu wa jibun no soba ni suzuri-bako no aru no mo me ni tsūkazu ni, furue-goe de,

18. This sentence excellently illustrates the manner in which Japanese sentences sometimes fail to hang together logically. The first

that water-tub ;”—whereupon Tōsūke, who had been trembling all the while, exclaimed :

“Oh! Sir, it *has* come to a pretty pass. It will be dreadful if our Daimyō gets his name dragged through the mud because of this. And I was the cause of it all. What *shall* I do?”

“Nay,” said the *samurai*, to comfort him, “you need not fret like that. A disorderly fellow who goes about disturbing all the town! there is no harm in cutting down a creature of that sort. Don’t fret about it.”—And with these words, he called out nonchalantly to the terror-stricken shop-keeper: “Ha! ha! mine host! I never thought this sword of yours would cut as well as that. But it *does* cut. It cuts first-rate.”

To which the shop-keeper, trembling the while, made answer: “Nay! it was because Your Honour’s arm is skilful.”

“Not at all,” replied the *samurai*. “The blade is really a good one. And how now? I hope you’ll go down to seven dollars and a half.”

So the sword-dealer, anxious not to get implicated in the affair, said that it was all right.

“And mind,” continued the *samurai*, “that in no case will I allow your establishment to be put to any inconvenience on account of what has happened. Of course I must report the matter at once to the warden of the ward. Just let me use your writing-box a minute to write a card.”

clause is, so to speak, suspended in the air, as if followed by *wa*:—
 “(As for) a disorderly person who disturbs the town middle, he is a person whom even cutting down is not bad.”

“*Kozō ya ! Suzuri-bako wo motte koi !*” *to yonde mo,—*
kanai no mono wa, sakki no sawagi ni doko ye ka nigete
shimai, hitori mo orimasen kara, hissori to shite, henji
ga nai kara,

Samurai : “*Go teishu ! Omae wa sasuga ni go shō-*
bai-gara dake atte, kono mise wo chitto mo ugokazu ni
gozaru wa, kanshin na mono da, na !”

Teishu : “*Iye, nani ! O home de osore-irimasū. Saki-*
*hodo kara haya-goshi ga nukete,*¹⁹ *tatenai no de*”

Samurai : “*Suzuri-bako wa, omae no waki ni aru ja*
nai ka ?” *to iwarete, yōyō kokoro-zuite, suzuri-bako wo*
samurai no mae ni sashi-dashimasū to,—samurai wa
suzuri-bako no fūta wo hiraite, fude wo tori, sura-sura
to namae wo “Iijima Heitarō” to kaki-owari, jishimban
ni todokete oki, Ushigome no o yashiki ye o kaeri ni
narimashita.

Kono shimatsu wo go shimpu Iijima Heizaemon Sama
ni o hanashi wo mōshi-agemasū to, Heizaemon Sama
wa “Yoku kitta” to ōse ga atte, sore kara sugu ni
*kashira no Kobayashi Gondaiyū Dono*²⁰ *ye o todoke ni*
narimashita ga,—sashitaru o togame mo naku, kiri-doku
kirare-zon to narimashita.

19. We have freely rendered this clause by “unable to stir through fright.” But the popular Japanese idea on the subject is that one of the bones actually gets put out of joint through fright.—

20. *Gondaiyū*, here rendered as part of this personage’s name, was originally a title indicative of a certain rank ; but it came to be used more or less at will among the *samurai* class. It is to be supposed that this Kobayashi Gondaiyū was an official entrusted with certain

But the shop-keeper, never noticing that the writing-box was close beside him, called out in a tremulous voice: "Boy! bring the writing-box!"—a command to which nothing but silence responded; for all the people in the house had fled none knew whither when the row began, and there was no one present.

So the *samurai* exclaimed: "Mine host! I really admire your courage,—the courage proper in the owner of a sword-shop,—sitting here in your shop without moving an inch, notwithstanding this affray."

"Nay! Sir," gasped the tradesman. "Your praise covers me with confusion. I have been unable to stir through fright ever since the beginning of it, and....."

"Why!" said the *samurai*, "isn't the writing-box there at your side?"

These words at last brought the shopman to his senses, and he pushed the writing-box towards the *samurai*, who, lifting off the lid, took up a pen and quietly wrote his name, "Iijima Heitarō," then reported the matter to the warden of the ward, and went home to his lord's mansion at Ushigome.

On his relating the whole affair to his father, Iijima Heizaemon, the latter praised him for his manly deed; nor was the young man specially blamed when the report was sent in to their superior, Kobayashi Gondaiyū. It all simply ended by being so much the better for the slayer, and so much the worse for the slain.

affairs of the clan to which the Iijimas belonged, and who happened to be their immediate superior. The title of *Dono*, "Mr.," though still often used in writing, is rarely if ever heard in actual speech.

¶ 46I.

DAI NI-KWAI.

Sate Iijima Heitarō Sama wa, o toshi ni-jū-ni no toki ni waru-mono wo kiri-koroshite, chitto mo osoreru keshiki mo naku, kishō na o kata de gozaimashita kara,—toshi wo toru ni ōjite, masu-masu chie ga susumimashite, sono nochi go shimpū sama ni naku nararete, go katoku wo o tsugi asobashi, Heizaemon to na wo aratame,¹ Suidō-bata² no Miyake Sama to mōshimasū o hatamoto³ kara okūsama wo o mukae ni narimashite,—hodo naku go shussō no o nyoshi wo O Tsuyu Sama to mōshi-age, sūkoburu yoi go kiryō de,—go ryōshin wa te no uchi no tama no yō ni aishite, o sodate ni narimashita ga,—sono o ato ni o kodomo ga dekimasezu, hito-tsubu-dane no koto desū kara, nao-sara go hisō ni nasaru uchi, ‘kōin ni sekimori nashi’⁴ de, o jōsama wa kotoshi totte jū-roku ni narare, o ie mo masu-masu go sakan de gozaimashita ga,—‘mitsureba kakuru yo no narai’⁴ to iu tatōe no tōri, okūsama wa sūkoshi no yamai ga moto to natte, tsui ni o naku nari nasaimashita.

Sono nochi kaji-muki go fujiyū no tokoro kara, O Kuni to iu nochi-zoi wo o mukae ni narimashita ga,—tokaku o jōsama to O Kuni to no aida ga nan to naku ori-aimasen de, Iijima Sama mo kore wo mendō ni omoimashite, Yanagi-jima ye bessō wo ko-

1. A change of name on some important event was a common practice in Old Japan.

2. I.e., the bank of the aqueduct in Koishikawa, Yedo.

CHAPTER II.

Now Iijima Heitarô, having, at the age of two-and-twenty, cut down a ruffian, and being an energetic young *samurai* who knew not what fear was, grew wiser and wiser as he advanced in years. Later on, having lost his father, he inherited the patrimony and changed his name to Heizaemon, and then married a wife from the family of a *hatamoto* called Miyake residing at Suidô-bata. After a little while, there was born to them a daughter, whom they named O Tsuyu, and who was so beautiful, that her parents doted on her as if they had held a jewel in their hand. As they had no other children after her, their only pet, their care for her increased all the more; and meanwhile, there being, as the proverb says, no barrier-keeper to keep time back, the young girl was now in her sixteenth year, and the family was more prosperous than ever, when, as an exemplification of the saying that "in this world what waxeth waneth," some ailment, quite slight at first, attacked the mother and ended by carrying her off.

Afterwards Iijima, finding that the household would not work smoothly without a mistress, took to himself a second wife named O Kuni. But somehow or other, the daughter and O Kuni did not get on well together. This was a trouble to the master of the house, who thereupon

3. See vocabulary.

4. Both these sayings are inherited from the Book Language. *Kakuru* is equivalent to Colloquial *kakuru*, 2nd conj.

shirae, o jōsama ni O Yone to iu jochū wo tsūkete, betsu-zumai wo sashite okimashita ga,—kore ga Iijima Sama no o ie no kuzureru hajime de gozaimasū.

Sate sono toshi mo tachi, akuru⁵ toshi wa o jōsama wa jū-shichi-sai ni o nari asobashimashita.

Koko ni kanete Iijima Sama ye o de-iri no isha ni Yamamoto Shijō to mōsu mono ga gozaimashite,—jitsu wa o taiko-isha no o shaberi de, shonin tasūke no tame ni saji wo te ni toranai⁶ to iu jimbutsu de gozaimasū kara,—nami no o isha nara, chotto kami-ire no naka ni mo gwan-yaku ka ko-gusuri de mo haitte imasu ga,—kono Shijō no kami-ire no naka ni wa, tezuma no tane yara, hyaku-manako nado ga, irete aru gurai na mono de gozaimasū.

Sate kono isha no chikazuki de, Nezu no Shimizudani ni dembata ya kashi-nagaya wo mochi, sono agari de kurashi wo tatete iru rōnin no Hagiwara Shinzaburō to mōsu mono ga arimashite, ūmare-tsūki kirei na otoko de,—toshi wa ni-jū-ichi de gozaimasu ga, mada nyōbō mo motazu, goku uchiki de gozaimasū kara, soto ye mo demasesu, shomotsu bakari mite orimasū tokoro ye,—aru hi Shijō ga tazunete mairimashite,—

Shijō: “Kyō wa, tenki ga yoroshiū gozaimasū kara, Kameido no Gwaryūbai⁷ ye de-kakete, sono kaeri ni boku no chikazuki Iijima Heizaemon no bessō ye yorimashō.—‘Ie’ sa? Kimi wa ittai uchiki de irasharu kara, fujin ni o kokoro-gake nasaimasen ga,—

5. This is Classical for *akeru*, 2nd conj., “to open,” hence “to begin.”

6. The spoon (with which medicines are mixed) is the physician's special emblem. In the free translation we have used the phrase

built a villa in the neighbourhood of Yanagijima, and sent his daughter to reside there separately, attended by a maid called O Yone. And this it was which was the beginning of the downfall of the house of Iijima.

Well, that year too passed by, and in the following one O Tsuyu entered her seventeenth year.

Now there was a man named Yamamoto Shijō, who had long been the family physician of the Iijimas. In reality he was a chatter-box and a quack,—one of those doctors of whom it is said that they write no prescriptions out of regard for the welfare of their patients,— a man who carried about in his pocket-book such things as the wherewithal for conjuring tricks, or else paper masks for acting the mimic, instead of the pills or powders of which any ordinary physician has a little store by him.

Well, this doctor had a friend, an unattached *samurai* called Hagiwara Shinzaburō, who lived on the income derived from fields and house property which he owned at Shimizu-dani in Nezu. He was naturally a handsome man, still unmarried though already twenty-one years of age, and so shy that he would not go out, but occupied himself with nothing but reading.

Shijō came to call upon him one day, and said: "As it is such fine weather to-day, let us go and see the plum-blossoms at Kameido, and, on our way back, look in at the villa of a friend of mine, Iijima Heizaemon.— What? you say no? You are altogether so shy, that you

"writing prescriptions" as our nearest equivalent to the Japanese "taking the spoon in hand."—

7. A garden in Tōkyō, celebrated for the picturesque beauty of its fantastic old plum-trees.—

danshi ni totte wa, fujin no tsūki-ai hodo tanoshimi na mono wa nai. Ima mōshita Iijima no bessō ni wa, fujin bakari de,—sore wa! sore wa! yohodo beppin no o jōsama ni shinsetsu na jochū to tada fūtari-giri desū kara, jōdan de mo itte kimashō. Hontō ni jōsama miru dake de mo kekkō na kurai de,—ūme mō yoroshii ga, ugoki mo shinai, kūchi mo kikimasen. Fujin wa, kūchi mo kiku shi, ugoki mo shimasū. Tomokaku ki-tamae!” to sasoi-dashimashite, fūtari-zure de Gwaryūbai ye mairi, kaeri ni Iijima no bessō ye tachi-yorimashite,—

Shijō: “Go men kudasai! Makoto ni shibaraku!” to iu koe wo kiki-tsūkemashite,—

O Yone: “Donata sama? Oya-oya! irāsshaimashī!”

Shijō: “Kore wa! O Yone San! Sono nochi wa, tsui ni nai go busata itashimashita. O jōsama ni wa o kawari mo gozaimasen ka?—Sore wa, sore wa! kekkō, kekkō! Ushigome kara koko ye o hiki-utsuri ni narimashite kara wa, dōmo empō na no de, tsui tsui go busata ni narimashite, makoto ni ai-sumimasen.”

O Yone: “Mā! anata hisashiku o mie nasaimasen kara, dō nasatta ka to omotte, maido o uwasa wo itashite orimashita. Kyō wa dochira ye?”

Shijō: “Kyō wa Gwaryūbai ye ūme-mi ni de-kake-mashita ga,—‘Ūme mireba, hōzu ga nai?’ to iu tātōe no tōri, mada mi-tarinai no de, o niwa no ūme wo haiken itashitakūte mairimashita.”

8. Shijō is joking. The real saying is *Ue mireba hōzu ga nai*, “If one looks upwards, there is no limit,” i.e., “there is no limit to the possibility of aping one’s superiors.”

take no interest in ladies' society, whereas there is nothing so pleasant for a man as that society. In the villa which I have just mentioned there are none but ladies, and oh! dear me! there are only two of them,—a perfectly lovely young girl and a good-natured maid-servant, so that we can have some fun. The young lady is really a treat just simply to look at. Doubtless the plum-blossoms are beautiful too; but then they don't move, they can't speak, whereas women possess both motion and speech. Anyhow, please come along!"

So saying, he led him off, and they went together to see the plum-blossoms, and then, on the way home, looked in at Iijima's villa.

"Excuse me!" called out Shijō. "Here I am after all this long time."

"Who is it?" answered O Yone. "Oh, really! pray come in!"

"Ah! O Yone!" cried Shijō. "It is really an unconscionable time since my last visit. I hope the young lady is quite well.—Well, well! this is splendid.—But you do live so far off since you moved here from Ushigome, that I have become quite remiss in calling, which is really too bad of me."

O Yone: "Why! it's so long since we last had the pleasure of seeing you, that we wondered what had become of you, and have been constantly talking about you.—Where have you been to-day?"

Shijō: "To see the plum-blossoms at Kameido. But, as the saying is, 'When one looks at the plum-blossoms, there is no end to it.' So we don't yet feel that we have seen enough, and have come hoping to get a sight of the plum-blossoms in your garden."

O Yone: "Sore wa! yoku irasshaimashita. Mā! dōzo kochira ye o hairi asobase!" to,—kirido wo akemashita kara, "Go men kudasai!" to, niwa-guchi kara zashiki ye tōrimashita.

O Yone "Mā! ip-puku meshi-agare! Kyō wa yoku irasshite kudasaimashita. Fudan wa, watakushi to o jō-sama bakari desū kara, samishikutte komatte orimasu tokoro de gozaimashita."

Shijō: "Kekkō na o sumai desū. Sate, Hagiwara Uji! Kyō kimi no go meigin ni osore-irimashita.⁹ Nan to ka mōshimashita, ne, ē?"

‘Tabako ni wa,

Suribi no imashi

Ūme no naka'¹⁰

deshita ka, nē? Kampuku, kampuku! Boku no yō na ōchaku-mono wa, deru ku mo ōchaku de,

‘Ūme homete,

Magirakashī-keri,

Kado-chigai'¹¹

ka, nē?

"Kimi no yō ni shoken bakari shite ite wa, ikemasen yo! Sakki no sake no nokori ga koko ni aru kara, ip-pai agare-yo! Nan desū,—nē? Iya desū? Sore de wa, hitori de chōdai itashimashō" to ii-nagara, hyōtan wo dashi-

9. Every Japanese of education is supposed to be able to compose in verse; but the so-called verses here given are of course only Shijō's chaff, invented on the spur of the moment. This particular kind of stanza is termed *hokku*, and consists of three lines of respectively five, seven, and five syllables. Japanese prosody knows nothing either of rhyme or of quantity.—

10. The words lit. mean "As for tobacco (smoking), within the plum-trees is delicious of striking-fire," i.e., "How delicious it is to light a

O Yone: "Well, well! and a good welcome to you! Oh! please come in this way!"—and so saying, she opened the wicket, so that the visitors, with a "By your leave," passed through the garden entrance into the house.

O Yone: "Oh! please smoke! It is exceedingly kind of you to have come to-day. We are generally very dull, because there are only the two of us,—my young mistress and I."

Shijō: "This is a splendid house.—Well, Mr. Hagiwara! I was quite taken aback by that beautiful stanza of yours to-day. What was it again?"

'To the smoker

How sweet for striking a match

Is the entourage of the plum-blossoms!'

That was it, wasn't it? Admirable! admirable! In the case of a villain like me, the verses that come out of his mouth are villainous too. My stanza was:

'In belauding the plum-blossoms

I got confused,

And belauded a lovely girl instead.'

I think that was it.—It doesn't do to be always reading as you are,—indeed it doesn't. As we have the remains of the liquor we took with us on our picnic, just have a glass of it.—What? you say no? Well then, I'll drink alone;—

pipe among the plum-blossoms!" The second and third lines are inverted. Note the conclusive form of the adjective *ūmashi*, "is delicious," equivalent to the more genuinely Colloquial *ūmai*, and conf. p. 119.

11. *Keri* is a Classical termination of verbs and adjectives. In Colloquial the word would be *magirakashūta*. *Kado-chigai*, lit. a "mistake of gates," refers to *Shijō*'s preferring the house where the young lady lives to the celebrated garden with the plum-trees. We have represented this meaning very freely in the third line of the translation.

kakeru tokoro ye, O Yone ga cha to kwashi wo motte mairimashite,

O Yone : “*Socha de gozaimasu ga, o hitotsu meshi-agare!*”

Shijō : “*Dōzo mō o kamai kudasaru-na! Toki ni, kyō wa o jōsama ni o me ni kakaritakūte mairimashita. Koko ni iru no wa, boku no goku shītashii hōyū desū. Sore wa sō to, kyō wa o miyage mo nani mo jisan itashimase¹².—E, he, he! arigatō gozaimasū. Kore wa, osore-irimashita. O kwashi wa yōkan. Kekkō! Sā! Hagiwara Kun, meshi-agare-yo!*” *to,—*

O Yone ga kibisho ye yu wo sashi ni itta ato de, “Jitsu ni koko no uchi no o jōsama wa, tenka ni nai bijin desū. Ima ni irassharu kara, goran nasai!” to hanashi wo shite orimasū to, mukō no yo-jō-han no ko-zashiki de Iijima no o jōsama, O Tsuyu Sama ga, hito-mezurashii kara, shōji wo sūkoshi akete nozoite miru to, Shijō no soba ni suwatte iru Hagiwara Shinzaburō no otoko-buri to ii, hito-gara to ii¹³, ‘Onna ni shītara donna darō?’ to omou hodo no ii otoko desū kara, hito-me mimasū to zotto shite, dō shita kaze no fūki-mawashi de anna kirei na tonogo ga koko ye kita no ka to omou to, katto nobosete, makka na kao ni nari, nan to naku ma ga warukūte, pata to shōji wo shime-kitte, uchi ye hairimashita ga,—

12. It is a graceful Japanese custom to bring a present with one when coming to pay a visit.—

13. *To ii* is often thus used in enumerations. It may be most easily parsed as equivalent to *to itte mo*, “whether saying that.”

and with these words, he was just bringing out his wine-gourd, when O Yone came in with tea and cakes, saying :

“ It is poor tea, but pray take a cup of it.”

“ Please don't take any more trouble about us,” replied Shijō. “ By the way,” continued he, “ we have come here to-day in hopes of seeing your young mistress. This gentleman here is an extremely intimate friend of mine.—Oh! by the bye, that reminds me that I have forgotten to bring you any present to-day.—Oh! thank you! I am really quite overcome by your kind attentions.—The sweetmeats are bean paste.—Delicious!—Come along, Mr. Hagiwara, do take some.—Really,” continued he after O Yone had gone to pour some hot water into the tea-pot, “ the young lady of the house is one who has not her equal for beauty in the world. She'll be coming now; so look at her.”

While he was thus speaking, Iijima's daughter, Miss O Tsuyu, in the small four and a half mat room opposite, curious to see the rare visitors, had opened one of the sliding paper doors a little and peeped out; and, as she did so, her glance fell on Hagiwara Shinzaburō seated at Shijō's side,—so manly, so distinguished-looking, handsome to the pitch of making one think what a beautiful woman he would have made. And she started, and wondered what stroke of fortune had brought hither so handsome a fellow. Then, the blood rushing to her cheeks, she became scarlet, and, overcome by a feeling of awkwardness, shut the paper slide with a *click*, and retired within it. But, as she could not see his face when shut up in the room, she again gently slid the door open, and, while pretending

uchi de wa otoko no kao ga mirarenai kara, mata sotto shōji wo akete, niwa no ūme no hana wo nagameru furi wo shi-nagara, choi-choi to Hagiwara no kao wo mite wa, hazukashisō ni shōji no uchi ye hairu ka to omou to, mata dete kuru. Detari hikkondari, hikkondari detari, moji-moji shīte iru no wo Shijō ga mi-tsūkemashite,

Shijō: "Hagiwara Kun! Kimi wo jōsama ga sakki kara tsūku-tsūku mite imasū, yo! Ūme no hana wo miru furi wo shīte ite mo, me no tama wa maru de kotchi wo mite iru, yo! Kyō wa, tonto kimi ni kerareta, nē!"—to uwasa wo shīte iru tokoro ye,

Gejo no O Yone ga dete mairimashite: "O jōsama kara 'Nani mo gozaimasen ga, hou no inakaryōri de ik-kon sashi-agemasū. Dōzo go yururi to meshi-agarimashite, ai-kawarazu anata no go jōdan wo ukagaitai' to osshaimasū."

Shijō: "Dōmo! osore-irimashita. Kore wa, kore wa! o suimono! kekkō! arigatō gozaimasū. Sakki kara reishu wa motte orimasu ga, o kanshu wa mata kakubetsu. Arigatō gozaimasū. Dōzo o jōsama ni mo irassharu yō ni. Kyō wa ūme ja nai. Fitsu wa, o jōsama wo... Iya! nani?"

to gaze at the plum-blossoms in the garden, cast sly glances from time to time at Hagiwara's face. Then again, apparently overcome with bashfulness, she withdrew within the sliding door, but had hardly done so when again her face popped out. And so she went on fidgeting,—out and in, in and out, which Shijō perceiving said :

“Mr. Hagiwara! I say! the young lady has been staring at you all the time. She may pretend to be looking at the plum-blossoms; but, for all that, her eyes are turned completely in this direction,—indeed they are. To-day I have been quite thrown into the shade by you, eh?”

While he was thus chattering away, the maid O Yone came into the room and said :

“My young mistress bids me say that, though she has nothing worthy your acceptance, she begs you to take a glass of wine accompanied by a snack of our poor rustic fare. She hopes you will take your own time over it, and give her the benefit of your amusing conversation, as on previous occasions.”

“Really,” replied Shijō, “I am confounded by so much civility. Dear me! dear me! Here is soup! Delicious! Thank you! Cold liquor we already had with us; but this hot wine of yours is quite a special treat. Many thanks! Please ask your young mistress if she too won't favour us with her company. It was not for the plum-blossoms that we came to-day. In reality it was the young lady whom.....Why! what is the matter?”

O Yone: "Ho-ho-ho!—Tadai^{ma} sayō mōshi-agemashita ga, o tsure no o kata wo go zouji ga nai mono desū kara, 'Ma ga warui' to osshaimasū kara,—'Sounara, o yoshi asobase!' to mōshi-agemasū to,—'Sore de mo, itte mitai' to osshaimasū no!"¹⁴

Shijō: "Iya! kore wa boku no shin no chikazuki de, chikuba no tomo to mōshite mo yoroshii kurai na mono de, go enryo ni wa oyobimasen. Dōzo chotto jōsama ni o me ni kakaritakūte mairimashita" to iu to,—O Yone wa yagate o jōsama wo tsurcte mairimasū to,—o jōsama wa hazukashisō ni O Yone no ushiro ni suwatte, kūchi no uehi de "Shijō San! irasshaimashī!" to itta-giri de,—O Yone ga kochira ye kureba, kochira ye iki; achira ye ikeba, achira ye iki; shijū O Yone no ushiro ni bakari kuttsuite orimasū to,—

Shijō: "Kore wa! kore wa! Jōsama! Sono nochi wa, zouji-nagara go busata itashimashita. Itsu mo o kawari mo gozaimasen de, kekkō de gozaimasū. Kono hito wa, boku no chikazuki de, Hagiwara Shinzaburō to mōshimasū. Dokūshin-mono de gozaimasū. Kyō wa hakarazu tsuremashite, go chisō ni nari, osore-irimasū. Chotto o chikazuki no tame, o sakazuki wo chōdai itasasemashō.—Oya! nan da ka? Kore de wa, go kourei no sakazuki no yō de gozaimasū"¹⁵—to, sūkoshi mo togire naku tori-maki wo itashite orimasū to,—o jōsama wa, hazukashii ga, mata ureshikūte, Hagiwara Shinzaburō wo yokome de

14. Notice the force of this final particle *no*, half exclamatory, half expressive of helplessness to deal with the situation. See p. 76, ¶ 113.

15. *Sake*-drinking is a notable feature of a Japanese wedding.

O Yone (laughing): "I told her so just now; but she said she felt it awkward, because she doesn't know the gentleman whom you have brought with you. But when I thereupon said 'Then refuse to see him,' she said 'But I do want to see him all the same.'"

Shijō: "Nay! nay! there is no reason for her to feel shy. This gentleman is a most intimate friend of mine. It would hardly be too much to say that we played about as children together; and we have come with the most earnest desire to see her just for a minute or two."

After this speech of Shijō's, O Yone led in her young mistress, who was however evidently so bashful that, after whispering a welcome to Shijō from the place where she sat behind O Yone, she said no more, but constantly stuck close behind O Yone, edging hither when O Yone came hither, and edging thither when O Yone went thither.

"Well! well! Miss O Tsuyu!" cried Shijō, "I know that I have been an unconscionable time in coming to see you. It is delightful to find you in the same excellent health as ever. This gentleman is my friend, Hagiwara Shinzaburō. He is a bachelor. Happening to bring him with me to-day, we have been hospitably feasted, and are overcome with gratitude. Let me offer you the wine-cup, just to drink to the making of a new acquaintance.—Ha! ha! ha! what is this? At this rate, it looks as if we were celebrating a wedding!"

And as he thus went on ceaselessly keeping the ball rolling, the young lady, though bashful, was glad too, and, while pretending *not* to look at Hagiwara Shinzaburō, was casting furtive side-glances at him; and, as an illustration of the saying that 'when the intention is there,

jiro-jiro minai furi wo shi-nagara mite orimasū to,—
'ki ga areba, me mo kūchi hodo ni mono wo iu'
to iu tate no tōri, Shinzaburō mo jōsama no yoi
kiryō ni mi-torete, muchū ni natte orimasū. Sō kō
suru uchi ni, yūkei ni narimashita kara,

Shinzaburō : “*Kore wa hajimete ukagaimashite, haka-*
razu go chisō ni narimashita. Mō o itoma itashimasū.”

O Yone : “*Anata! mada o hayō gozaimasū. Mo sotto*
go yururi asobashimase”—*to, o jōsama no kokoro-arige*
na yōsu wo sasshi, iro-iro to todomete orimasū to, Shin-
zaburō mo, kokoro no uchi wa omoi wo kakete orimasu
ga, mada seken naremasen yue, moji-moji shite :

“*Arigatō zanjimasū. Shikashi yo ni irimasū to, taku*
no mono mo anjimasū yue, mata kasanete ukagaimasū”
to, kotoba wo nokoshite, tachi-kakemashita kara,

Shijō : “*Sayōnara*¹⁶, *o itoma mōshimasū. Kyō wa iro-*
iro go chisō ni narimashite, arigatō gozaimasū. Izure
kinjitsu, o rei kata-gata, o ukagai mōshimasū.—Sā!
Hagiwara Kun, o tomo itashimashō” *to,—jibun wa katte*
narete orimasū kara, O Yone to jōdan ii-nagara, genkwa
no hō ye mairimasū to,

O Yone : “*Shijō San! Anata no o tsumuri ga taisō*
pika-pika to hikatte mairimashita yo!”

Shijō : “*Nani sa! Sore wa, akari de miru kara,*

16. Here used half in its original and proper sense of “if that is so,” half in its newer sense of “goodbye.”—

the eyes can say as much as the mouth,' Shinzaburō too, captivated by the girl's beauty, felt as if he were in a dream.

Well, what with one thing and another, the evening was drawing in. So Shinzaburō said :

"Many thanks for your kind hospitality on this my first visit. I think I must now be taking my leave."

"Oh!" cried O Yone, who had guessed her young mistress's tender passion, and who therefore did her best to detain the young man, "it is still early. Please don't be in such a hurry."

Shinzaburō, too, in his heart of hearts, was in love ; but, as he was still ignorant of the world, he was embarrassed and said :

"Many thanks. But when it gets dark, my people will become anxious about me ; so I will call again another day instead."

With these parting words, he made to go. So Shijō said :

"Well then, we will take our leave. Many thanks for all your kind hospitality to us to-day. We will certainly come in a few days to call and thank you.—Come along, Mr. Hagiwara ! let us go !"

And with these words, knowing, as he did, his way about the house, he went in the direction of the entrance joking with O Yone all the while.

"Mr. Shijō," said O Yone, "your head has become perfectly shining."

"Nonsense!" retorted Shijō, "you only think it shines, because you are looking at it in under the light,—ha ! ha !"

hikaru no desū wa, nē!” to,—*fūtari wa ki wo kikashi, o jōsama to Shinzaburō wo ato ni nokoshi, jōdan-majiri ni iro-iro no hanashi wo shi-nagara, saki ye mairimashita.*

Ato ni Shinzaburō wa o jōsama ni okurare-nagara, hitome no nai no wo saiwai ni, hazukashisa wo koracte, kogoe de nani ka kūchi-yakūsoku wo itashimashita kara, O Tsuyu Sama wa hazukashisō ni :

“*Anata ! Sore de wa, mata kitto o ide kudasaremashī ! Kite kudasaranakereba, watashi wa shinde shimaimasū yo!*” to,—*muryō no jō wo fūkunde, omoi-kitte mōshimashita.*

O Yone : “*Sayōnara ! konnichi wa makoto ni o sōsō sama. Sayōnara !*” to,—*Shijō Shinzaburō no ryō-nin wa, uchi-tsuredatte kaerimashita.*

Sono nochi Shinzaburō wa, o jōsan no kotoba ga mimi ni nokori, shibashi mo wasureru hima wa arimasenanda.

Thus did these two display their tact as they walked on towards the entrance, talking and joking about all sorts of subjects, and leaving the young lady of the house and Shinzaburō behind. Shinzaburō, to whom the young lady showed the way, was only too glad to find that no one was by to see. So, overcoming his shyness, he whispered some vow into O Tsuyu's ear, thereby making her look bashful and answer :

“Oh! then, do please come again! If you don't come, I shall die,—indeed I shall.” In this decided manner did she speak, with infinite love in her words.

“Goodbye!” cried O Yone. “Pray excuse the pooriness of our entertainment to-day. Goodbye!”—and thereupon Shijō and Shinzaburō went off together.

From that day forward the young girl's words remained in Shinzaburō's ears, and he never forgot them even for a moment.

Eigo no why, sunawachi naze to iu koto wa, hanahada taisetsu de aru no ni, Shina ya Nihon no mukashi no hito-bito wa metta ni kono kotoba wo tsukawazu², "Kōshi no setsu da" to ka, "Mōshi no jiron da" to ka iu toki wa, mohaya betsu ni sono rikutsu wo sensaku suru koto mo naku, tada gaten shite shimau no ga tsūrei de ari; soko de motte, "Utagai wa bummei shimpo no ichi dai gen-in da" to iu ron mo dekita wake de, ima wa yaya mo sureba Seiyō-jin wa "Utagai wa taisetsu na mono da; bummei shimpo no gen-in da. Sono shōko ni wa, Shina-jin ya Nihon-jin wa, mono-goto wo utagau to iu koto wo shinai ni yotte, itsu made tatte mo shimpo shinai de wa nai ka?" to ronji-tateru koto de aru ga,—kō iu rei nado ni hikareru to iu wa, o tagai sama ni³ amari zotto itasan shidai to iwana-kereba narimasen.

Utagai to wa, tori mo naosazu naze to iu kotoba no hitsuyō ni natte kuru gen-in de,—tatoeba, kodomo no jibun, "Usō wo itte wa, ikenai yo!" to obāsan nado ni

1. This piece is a leading article taken, with a few slight changes needed to render it genuinely Colloquial, from a recent issue of one of the cheaper Tōkyō newspapers, the *Kaishin Shimbun*, which adopts a semi-Colloquial phraseology in order to reach the masses. The European reader may perhaps not think much of the style and of the logic of the Japanese journalist. But the article is a fair sample of the thoughts which agitate the minds of the semi-educated

W H Y ?

What is termed *why* in English and *naze* in our language, is a very important thing. Nevertheless the Chinese and Japanese of olden times hardly ever used the word. When told perhaps that such and such was the doctrine of Confucius or the opinion advocated by Mencius, they habitually acquiesced without further enquiry into the rights of the question. Now, therefore, when the theory has arisen that doubt is one of the greatest sources of enlightenment and progress, and when consequently Europeans are apt to assert the importance of doubt and its services to the cause of civilisation, and to prove this their assertion by pointing to the Chinese and Japanese as instances of nations forever unprogressive, owing to their neglect to subject all things to the scrutiny of doubt,—when we hear such opinions ventilated and find ourselves quoted in such a connection, we all must agree that it is by no means a pleasant state of affairs.

It is exactly this thing called doubt that causes the word *why* to become an indispensable one. Take a child, for instance. Probably its grandmother or somebody

Japanese of the present day, and of the manner in which they express those thoughts.

2. The word *naze* is little used even now, except in anger. The circumlocution *dō in wake de?* “for what reason?” is generally preferred.

3. *O tagai sama ni*, “mutually,” “for you and me,” the honorific *o* giving a half-polite, half-comical tinge to the expression.

ii-kikasareru de arō. Sono toki ni, "Naze uso wo itte wa, warui no de gozaimasū ka?" to utagai wo ii-dashite goranjiro!—"Naze datte!⁴ Sonna kotoba wo kaesu mono de wa arimasen.⁵ Ningen wa, uso wo itte wa, warui mono ni kimatte orimasū" to atama-kabuse⁶ ni ii-tsūkerareru ga tsūrei de arō.

Naruhodo! ningen wa, uso wo itte wa, warui ni kimatte oru ni chigai nai ga,—sono warui rikutsu⁷ wo shitte gaten suru no to, tada bon-yari to gaten suru no to de wa, onaji gaten suru no de mo, gaten no wake ga taisō chigau de arō to zonjimasū. Naze ni kuni ni wa seifu to iu mono ga aru no ka? Naze ni jimmin wa sozei wo osameru mono ka? Mazu utagai wo okoshite, sono rikutsu wo sensaku shite koso, hajimete jiyū-seido-ron mo okotte kuru to iu mono de,—tada rikutsu nashi ni, "Kuni ni wa seifu ga aru mono⁸, jimmin wa sozei wo osameru mono⁸" to gaten shite ite wa, shidai ni hiku-tsu ni naru bakari de, kesshite shimpo suru koto wa arimasen.

Naze no hitsuyō na no wa, hitori dōtoku ya seiji nomi ni kagirazu, sono ta, sekai ni arayuru⁹ monogoto ni wa, donna sasai no ten ni itaru made mo, subete hitsuyō na koto de,—yoku seken no hito-bito ga "Gakumon ga taisetsu da, taisetsu da" to iu ga,—tsumari nan no gakumon mo, utagai wo moto ni

4. *Datte* is from *da to itte*, "saying that;" but it has become a sort of interjection.—

5. *De wa arimasen* is occasionally thus used in the sense of "must not."—

6. *Atama-kabuse ni*="with a snub." The kindred expression *atama kara kogoto wo iu* is a common phrase for "unreasonable

says to it: "Mind you mustn't tell stories!" Then let the following doubt be expressed in reply: "Why it is wrong to tell stories?" and it will generally happen that the enquirer will be snubbed with a "'Why?' indeed! None of your pert retorts for me! Every one agrees that it is wrong for people to tell stories."

Yes, indeed! no doubt every one agrees that it is wrong to tell stories; and to acquiesce in this principle with a knowledge of the reasons why story-telling is wrong, or to acquiesce in it unintelligently is equally to acquiesce. But surely there is a great difference between the two modes of acquiescence. Why is it that there is what is termed a government in the country? Why do the people have to pay taxes? It is only by raising such questions and searching for reasons, that liberal political opinions get started. When people simply go on unreasonably accepting as ultimate facts the existence of government and the obligation to pay the taxes, they merely sink deeper and deeper into servility, and never make any progress.

Doubt is indispensable, not in morals and in politics only. It is indispensable in other things also, in every single thing in the world, down to the very smallest. People often say and repeat that learning is important. But after all, in no branch of learning is there any fruitful course to be pursued, unless we make doubt the founda-

scolding."—

7. *Warui rikutsu* does not mean "a bad reason," but "the reason why it is bad;" conf. p. 57.

8. Supply *da*, "it is (a fact that there is a government, etc.)."—

9. *Arayuru* is an exceptional verbal form derived from *aru*, "to be," and meaning "all that there are."—

shi, naze naze de motte oku no oku made rikutsu wo sensaku suru to iu koto ni hoka wa nai. Shi-sho Go-kyō¹⁰ ni kaite aru mono-goto ni kesshite machigai wa nai to, tada rikutsu nashi ni gaten shite shimatte ita¹¹ hi ni wa, yo no naka wa Shi-sho Go-kyō inai no yo no naka de owaru no de, itsu made tatte mo susumu kizukai wa nai ga,—mottomo “Sore dake de takusan da” to iu ki naraba, suman koto mo arumai keredomo, naze wo mochiite, rikutsu wo sensaku shita¹² hi ni wa, rikutsu kara rikutsu to, shidai ni rikutsu ni hana ga saki, mi ga nari, kwairaku no shurui ga ōku mo ōkiku mo naru to wakari-kitte iru to shite nireba¹³, naze wa mochiite, mitai mono de wa nai ka ?

Ningen ga hikutsu no kyokūtan ni tasshireba, zuibun omoi mo yoran fūzoku nado ga shōjiru mono de,—mugaku no kyokūtan, sunawachi mono-goto no rikutsu wo shiranu to iu koto no kyokūtan mo, zuibun myō na mono de,—jū-ku-seiki no konnichi de mo, yaban no shakwai ni iri-konde miru to, ki-ō no senzo no koto ya, mirai no shison no koto nado wa, sākoshi mo omowazu; tada ichi-dai-kiri ni owaru to iu yō na jinshu ga naka ni wa arimasū. Ina!¹⁴ ki-ō no senzo ya mirai no shison wa, iu made mo nashi. Hanahadashii no ni natte

10. *Shi-sho Gokyō*, “the Four Books and the Five Canons,” is the name given to the sacred Classics of China, which form the basis of the Chinese polity and of the Confucian morality.—

11. Substitute the present tense *iru*, “to be,” for the past *ita* in order to understand this passage. Strange as it may appear, Japanese idiom always employs the past in such contexts; conf. p. 171, ¶ 275.—

tion, and, with a perpetual *why*, search for reasons into every nook and corner of the subject. So long as folks simply acquiesce, without reasoning, in the infallibility of every word that stands written in the Chinese Classics, the world will remain a Chinese Classic world, without a chance of progressing, however many centuries may roll by. Of course, too, it may be quite possible for those to exist thus, whose spirit is satisfied with such a state of things. But when people have once come to a clear understanding of how, if they use the word *why* and search for reasons, they will go on from reason to reason, so that the reasons will first bear blossoms and then fruit, and that more numerous and more intense kinds of happiness will be attained to, will not *why* then become a thing which they will like to try their hand at using?

When human beings reach the *ne plus ultra* of serenity, somewhat unexpected manners and customs are the result. Somewhat strange, too, are the results of the *ne plus ultra* of ignorance,—in other words of a lack of knowledge of the reasons of things. Penetrate into savage societies at this very day, in this nineteenth century of ours, and you will find among them races that show an utter disregard both for departed ancestors and for unborn descendants,—races that live for their own generation only. Nay! what need to talk of departed ancestors and of unborn descendants? Why!

12. Similar remark to the preceding: substitute the present *suru* for the past *shita* in order to understand the clause.—

13. *To shite mireba=da ni yotte*, “in consequence of which.”—

14. A classical word for “nay,” used emphatically by contemporary writers in imitation of English idiom.—

wa, genzai no oya-ko kyōdai no aida-gara ni sūkoshi mo kwankei wo tsūkete, shin-ai suru no, nan no,¹⁵ to iu yō na koto mo naku, tada jibun is-shin ga dō ni ka kō ni ka romei wo tsunagu koto ga dekireba, sore de manzoku shīte iru to iu jinshu mo. ma¹⁶ ni wa arimasū.

Shokun! inu wo mi-tamae,—inu wo¹⁷! E! Ikaga de gozaru? Oya-ko-rashiku omowareru wa, chichi wo nomu aida, wazuka bakari no koto de,—chi-banare wo suru to, mohaya tanin,—otto!¹⁸ mattaku taken¹⁹ ni natte shimau de wa nai ka? Shikaraba, ima iu tokoro no yaban-jinshu no gotoki wa, iwayuru²⁰ “Kin-jū wo saru koto tōkarazu²¹” no renjū de arō. Oya-ko kyōdai yori shīte, shidai ni shin-ai wo rinjin ni oyoboshi, ichi-gun ni oyoboshi, is-shū ni oyobosu no ga aikokūshin no genso da keredomo,—genzai no oya-ko de sae betsu ni shin-ai sen to iu yō de wa, totemo aikokūshin nado no arō hazu wa nai.

Shikashi Nihonjin nado wa, shi-awase to sore hodo mugaku de mo naku; shitagatte sōō ni aikokūshin mo aru n' da ga,—sude ni aikokūshin ga aru naraba, kano naze wa iyo-iyo hitsuyō ni natte

15. For *no* thus used enumeratively or to indicate a sort of pause, see ¶ 115, pp. 77-8. *Shin-ai suru no, nan no* is, as literally as possible, “loving or anything (else)-ing.”

16. *Ma ni wa*=*tama ni wa* or *naka ni wa*, “among the rest.” *Ma* originally meant “space,” “room.”—

17. The emphatic repetition of the accusative after the verb is rather common, especially in the mouths of the lower classes.—

18. *Otto* is an interjection, which we have very freely rendered by “excuse me.”

there are among the number, when you get to the very lowest of them, races of men who pay not the slightest heed to the ties of kindred, who show no trace of family affection or of anything of that sort, but who are quite contented if, by hook or by crook, they can, each on his own account, scrape together a livelihood.

Gentlemen! just look at the way dogs live. What is it like, let me ask? Is it not true that the fondness between the parent and her young endures but for a brief season, while the puppies are sucking? Wean them, and at once they become strangers,—excuse me, strange-curs,—to one another. This being so, I take it that such creatures as the savage races just referred to belong to the category described as “not far removed from the birds and beasts.” To begin by parental, filial, and fraternal love, gradually to extend such kindly feelings to neighbours, then to all the people of a district, and next to those of a province is the origin of patriotism. But there can never be any such thing as patriotism in the absence of even the love between living parents and children.

However, we Japanese are fortunately not so ignorant as all that, and accordingly we have a fair share of the patriotic spirit. But having this patriotic spirit, the *why* of which I have spoken becomes all the more indispens-

19. *Tanin* and *taken*, lit. “other person” (or “stranger”) and “other-dog,” make a sort of pun, which we have endeavoured to render in the English version by “strangers” and “strange-curs”(!)—

20. An exceptional verbal form meaning “what is called,” and derived from *iu*, “to say,” like *arayuru* from *aru* (see foot note 9, p. 419).—

21. This quotation is in the Written Language, where *tōkarazu* is the “negative conclusive present” of the adjective *tōi*, “far,” and is equivalent to the Colloquial *tōku nai*.—

kuru shidai de,—Shi-sho Go-kyō wo rikutsu nashi ni gaten shīte, Shi-sho Gokyō inai no yo no naka de owarō to omotte mo, kochira wa kore de manzoku shīte mo, Ō-Bei shoshū wa manzoku sezu; shidai ni naze wo mochiite, shin-kwairaku wo shōjiru to sureba²², yūshō-reppai shizen no ikioi de, betsu ni Ō-Bei-jin ni Nihon wo horobosō to in kokorozashi nashi to suru mo, hitori-de ni horobite shimau kara, shiyō ga nai. Nihon bakari, hoka ni kuni wa nai to in koto naraba, go chūmon-dōri²³ Shi-sho Go-kyō inai no yo no naka de itsu made mo irareru keredomo, hoka ni kuni ga takusan atte wa, sō wa ikazu; mendō-kūsakeredomo, naze wo mochiite, mono-goto no sensaku wo seneba narimasen.

22. *To sureba*, = "if it should come to pass that."

23. *Go chūmon-dōri*, lit. "according to (your) august orders," here used half-jokingly in the sense of "if you please." This half-polite

able. Even should we, acquiescing unreasoningly in the dicta of the Chinese Classics, think to live on in a Chinese Classic world, the satisfaction with such a state of things would be for ourselves alone. None of the nations of Europe and America will be satisfied with it. They will go on using the word *why*, they will go on inventing new sources of happiness. This granted, there will be no help for it but that Japan must perish naturally, without the necessity for assuming any special intention on the part of foreign nations to destroy her, but by the mere working of the law of the survival of the fittest. If Japan were the only country in the world, then, gentlemen, you might continue forever to please yourselves by living on in a Chinese Classic world. But this plan will not do when there are so many other countries besides ours. Troublesome though it be, we are bound to use the word *why*, and to search to the root of everything.

half-joking use of the honorifics is by no means uncommon, and is used to give many a sly tap under cover of an irreproachably courteous phraseology.

¶ 463. KENKYŪ NO HANASHI.

(NAKAZAWA IWATA SHI GA DAIGAKU TSŪZOKU
KŌDANKWAI NI OITE NOBERARETARU
ENZETSU NO UCHI.¹)

Doitsŭ-koku no tofu de, Heidelberg to iu tokoro ni, daigakkō ga arimashite, soko ni kotoshi hachi-jū-roku ka shichi ni narareru toshi no yotta sensei ga hitori oraremasū². Kakūshaku³ taru rōjin de, sono na wo Bunsen to imashite, sono hito no semmon kara ieba, watakūshidomo⁴ no nakama de arimasu ga,—nenrei no chōyō⁵ to, chishiki no tashō kara mōshimasū to, ware-ware no dai-sensei de arimasu ga,—sono hito ga seinen no koro, aru beppin⁶ to kon-in no yakūsoku ga dekite, nan-getsu ikka ni wa, gozen no jū-ichi-ji goro ni, tera ni oite kon-in no shiki wo okonaō to itte, yakūsoku wo shimashita ga,—fujin no hō de wa, rippa na yosooi wo shite, “Osoku naru to ikenai” to itte, jū-ji goro kara tera ni haitte, Bunsen no kuru no wo matte imashita ga,—jū-ichi-ji ni natte mo, jū-ni-ji ni natte mo, san-ji ni natte mo, yo-ji ni natte mo, Bunsen sensei yatte⁷ konai kara, uchi ye hito wo

1. Shi is Book Language for “Mr.” *Noberaretaru* is Book Language for *nobaretata*, honorific potential for *nobeta*; conf. p. 244, ¶ 403. *Ni oite* is a somewhat stiff equivalent of *ni*, “in.”—2. *Narareru* is honorific potential for *naru*; *oraremasū* is similarly for *orimasū*. Instead of saying “is eighty-six years old, Japanese idiom prefers to say “becomes eighty-six years old.”—3. 嬰孺, a learned Chinese word for “hale.” The following particle *taru* is a Book Language form, a contraction of *to aru*, “being (that)”; *na* would here be the true Col-

A TALK ABOUT INVESTIGATION.

(EXTRACTED FROM A LECTURE DELIVERED BEFORE THE
IMPERIAL UNIVERSITY POPULAR LECTURE SOCIETY
BY MR. NAKAZAWA IWATA.)

At Heidelberg, a town in Germany, there is a university, where lives an old professor now eighty-six or seven years of age. He is a hale old man, and his name is Bunsen. He and I are colleagues, in the sense that we are both specialists in the same field. But the difference of our respective ages and of our talents makes of me his very humble follower.—Well, this old gentleman, in his younger days, had engaged himself to a beautiful girl. It had been settled that the wedding should take place at the church at about eleven o'clock in the morning of a certain day in a certain month. So the bride, anxious not to be late, reached the church about ten in brilliant array, to find, however, that Bunsen had not yet arrived. Eleven o'clock came, twelve o'clock came, three o'clock, four o'clock,—still no sign of the Professor. A

loquial equivalent. *De*="being."—4. A humble term; see bottom of p. 46. *Ware-ware*, a little lower down, is humble too. The lecturer and Dr. Bunsen are both chemists.—5. *Chō-yō*="old young," hence "age." *Ta-shō*="much little," hence "amount;" conf. p. 32, ¶ 48, for the "synthesis of contradictories," which these terms exemplify.—6. This word is used half-jokingly. Indeed there is a touch of raillery in all this passage, especially in the bride's words "*Osoku naru to ikenai*."—7. A meaningless expletive. The *yatte* just below has its usual sense of "sending."—

yatte ukagawaseru to, sensei wa doko ye itta ka? inai to iu no de², fujin no hō de wa taisō hara wo tatete, sugu uchi ni kaette shimatta to iu koto.⁹

Sate Bunsen sensei wa, sono hi no asa kara jikken-shitsu de chiisa na shiken wo hajimete ita ga,—sono shiken ni omoshiromi ga tsuite, jikan no sugiru no ni mo kokorozukazu, yagate tokei wo miru to, gogo no roku-ji de atta kara, ki ga tsuite, odorote, tera ye itte miru to, fujin no hō wa, okotte kaette shimatta ato de arimashita. Soko de, Bunsen sensei no iwaku¹⁰: “Kon-in to iu mono wa, mendokūsai mono da” to,—sore-giri sono go wa kon-in wo sezu ni, konnichi de mo kakūshaku taru rōjin de, musai de orimasū.

¹¹*Kore wo mite mo, gakumon no kenkyū no omoshiroi koto wa o wakari ni narimashō.*

8. There is not any intention of quoting words actually used. *Iu* has here little signification. *To iu no de* = “it being the fact that...”—9. *Koto* is here a sort of expletive. *To iu*, “it is said that,” does not require to be represented in the English transla-

N. B. À propos of these lectures, we take the opportunity to remind students of the fundamental difference between English and Japanese in the matter of the length and complication of sentences, brought about by that system of syntactical “integration,” which we have explained in ¶ 442—4, pp. 273 *et seq.* No Englishman will

messenger was sent to the house to make enquiries. Where was he? Nowhere to be seen! Thereupon home went the bride in a fury.

The fact was that the Professor had instituted some small experiment in his laboratory on the morning of the day in question, and had become so deeply interested in it as to fail to notice the flight of the hours. By and by, on looking at his watch and finding that it was six o'clock in the afternoon, he recollected the situation with dismay, and hurried off to the church to see what could be done. But the bride had already departed in her wrath. Thereupon the Professor came to the conclusion that marriage was a bother. So he remained unmarried from that day forward, and he still lives on as a hale old man, but wifeless.

This example may suffice to show you the attraction which scientific investigation is capable of exercising.

tion.—10. *No iwaku*, lit. "the speech of," is a Classical equivalent for the Colloquial *ga imashita*.—11. The original wording of this last paragraph has been slightly altered, to suit the purposes of the present work.

attain to a good Japanese style, unless he learns how to concatenate his thoughts into long and complicated periods, just as no Japanese will express himself clearly in English, unless he learns to be short and simple. The English translation of the above lecture has no less than eighteen sentences. The Japanese original has but five.

¶ 464. HAYARI-GI WO IMASHIMU¹.

(MITSUKURI RINSHŌ SHI GA MEIJI NI-JŪ-NEN
NI MEIJI HŌRITSU GAKKŌ DE NOBERARETA
ENZETSU NO UCHI.)

Kore wa mina san no o ki ni iran ka mo shiremasen ga,—kanete watakūshi no kangacte orimasū koto de, zokugo ni tonari no Jinta-miso² to iu koto ga arimasū. Watakūshi mo tonari no Jinta-miso to wa, dō iu imi ka shirimasen ga,—mazu jibun no uchi no mono wa donna mono de mo ūmaku nakūte, tonari no mono wa nan de mo ūmai to iu yō na koto de, shigoku kōhei de nai kokoro-mochi de gozaimasū.

Sono koto wa, kuni to kuni to no aida ni mo aru koto de,—go isshin³ kara kono kata, seifu mo jinmin mo Ō-Bei kakkoku wo urayande, nan de mo kan de mo⁴ “Ō-Bei! Ō-Bei!” to ii; ichi mo Ō-Bei, ni mo Ō-Bei de susunimashita⁵. Ittai dō iu mono de arimasū ka? Nihon-jin wa, jibun kara shin-hatsumeï wo nasu no wa sūkunakūte, gwaikoku no mane ga ōi no de, ichiban saisho wa Chōsen-jin ga shishō de,⁶ chūko de wa Shina no mane wo yatte, zuibun ūmaku yatta. Ima wa Ō-Bei no mane wo yarimasu ga, naka-naka yoku yarimasū.

1. A Book Language form, the “conclusive present,” corresponding at the end of sentences to the Colloquial *imashimeru*.—2. Home-made bean sauce is sometimes so-called, possibly from the name of its inventor.—3. The name of the revolution or restoration, which, in the year 1868, restored the Mikado to absolute power, after the long eclipse it had met with at the hands of the Shōgunate, ever since Yoritomo’s

A WARNING AGAINST A FASHIONABLE MANIA.

(EXTRACTED FROM A LECTURE DELIVERED IN 1887
BEFORE THE MEIJI LAW SCHOOL
BY DR. MITSŪKURI RINSHŌ.)

Perhaps, gentlemen, what I have to say may not please you, but I have been thinking of the popular saying about "*neighbour finta's bean sauce.*" I myself am ignorant of how the phrase originated. But it applies to that most unevenly balanced state of mind which condemns everything connected with home as nasty, and exalts everything connected with its neighbours as nice.

A similar state of mind is sometimes found in nations. Ever since the revolution of 1868, both our government and our people have been smitten with the desire to resemble the nations of Europe and America. On every occasion the cry is "Europe and America!" It is Europe and America first, Europe and America second, and so on continually. At bottom, what are the facts of the case? We Japanese, having but scant capacity for original invention, usually look abroad for our models. At the very beginning of our history the Koreans were our teachers. In the Middle Ages we imitated China, and we did it

usurpation in the twelfth century. Pronounced *isshin*, this word is written 一新, and means "altogether new." It may also be pronounced *ishin*, and is then written 維新, and means "new henceforward." In both forms the allusion is to the new departure in Japanese politics, which the year 1868 saw inaugurated.—4. See p. 360, foot-note.—5. *Susumimashita* here = "have gone on saying" (or doing).—

Watakūshi wa nani mo nuyami ni waruku iu no de wa nai. Mukō de yattoko-sa to iku-nen mo kakatte kangaeta no wo sugu toru to iu no wa, "rōsezu shīte kō ari"⁷ to itta yō na wake de, shigoku yoroshii ga,—sono kawari ni wa, tokaku tonari no Jinta-miso ga atte, Nihon no koto wa, donna ii koto de mo warui yō ni omoi; Seiyō-jin to ieba, donna Seiyō-jin de mo, chie mo ari, gakumon mo ari, kane mo ari, hinkō mo ii yō ni omoi; Nihon-jin wa, dare de mo baka de, mugaku da to omotte iru hito ga naka-naka ōi yō ni omowaremasū. Naruhodo! Ō-Bei wa, ii hito mo, erai hito mo arimasu ga,—nani mo Ō-Bei da kara to itte mo, baka mo areba,⁸ mugaku mo areba, akūtō mo arimasū. Nihon de mo, ichi-gai ni warui to wa ienai no wo,⁹—sore wo sūkoshi mo kubetsu shimasen de, nan de mo Ō-Bei nara ii, Nihon no wa ikenai; seido hōritsu kara i-shoku-jū made Ō-Bei no ga ii to ii,¹⁰ hitotsu shina-mono de budōshu ya kōmori-gasa made Nihon no wa ikenai to iu. Goku hanahadashii no ni naru to, Nihon de seishita mono de mo, Seiyō-moji no hari-gami wo suru to, "Kore wa Ō-Bei no da kara ii" to iu. Sore bakari de wa nai. Seiyō-jin ga itta koto da to, tsumaranai koto de mo, "Naruhodo! mottomo!" da to ii; Nihon-jin da to, donna ii koto de mo, "Nan da? tsumaranai!" to iu. Tada-ima hōritsu-gaku de mo, nani gakkwa de mo, Teikoku

6. The civilisation was indeed Chinese, but it filtered in at first, i.e., previous to the eighth century after Christ, through Korean channels.—7. An allusion to the more usual phrase *rō shīte kō nashi*, "trouble for nothing." *Ari* is the "conclusive present" of *aru* in the Written Language. *Kō*, here rendered "profit," is properly "great deeds," "merit."—8. For this construction with the conditional, see p. 191.—9. *Wo* is here used adversatively in the sense of "but;" conf. ¶ 132, p. 90, and ¶ 93, p. 64.—10. In *ii to ii*, the first *ii* means "good," the second is the indefinite form of *iu*, "to say."

very well. At present we are imitating Europe and America, and we do it admirably. Far be it from me to pass any general censure on our conduct. Indeed, what could be more commendable than the speedy adoption by us of that which it has cost other nations centuries of anxious thought to elaborate? We but exemplify the saying about "profit without trouble." On the other hand, I fear that we also exemplify "*neighbour Finta's bean sauce.*" I fear that there are too many among us who consider everything Japanese bad,—even the good things,—who consider any and every foreigner clever, learned, rich, and moral, and on the contrary despise every Japanese as foolish and ignorant. Europe and America forsooth! Of course those countries have their good men, their able men. But for all that, they have their fools, their ignoramuses, and their ruffians as well. Equally unreasonable is it to condemn the Japanese *en masse*. But so little discrimination do some persons display, that they insist on everything foreign being good, and everything Japanese bad. They say that, from such grand things as government and laws, down to such familiar ones as clothing, food, and shelter, the foreign is always to be preferred; and they object to the very same article when it is of Japanese make, even if it be but a bottle of wine or an umbrella. This craze reaches its extremest limits when Japanese manufactures have labels written in European letters stuck on to them, and are then pronounced to be good, because supposed to be foreign. Neither is this all. Any remark made by a foreigner, even if a trivial one, is applauded for its wisdom. But if the speaker is a Japanese, his utterances are despised as trivial, however excellent they may be

Daigaku no gakūshi ya, Ō-Bei ye itte kita dokūtoru nado, subarashii Nihon-gakūsha ga nani ka itte mo, yōi ni tattobimasen. Sore de, Yōroppa-jin da to, sugu ni kampuku shīte shimaimasū. Sore ga Jinta-miso to iu koto darō to zanjimasū.

Jinta-miso wa, hōritsu ya seido ni mo ari-gachi de arimasū. Ittai kangaete mimasū to, jibun no kuni de shī-kitari no koto wa, waruku mo yoku miesō na mono da no ni,—jibun no kuni no mono wa, nan de mo waruku mieru to iu no wa, nan da ka hen de arimasū. Gakūsei shokun wa, temmon-gaku wo manabareru kata naraba, “Masaka Nihon no jitsu-getsu sei-shin wa ikenai. Yōroppa no jitsu-getsu sei-shin no hō ga ii” to wa omowaremasūmai shi; mata chishitsu-gaku wo manabareru kata naraba, “Nihon no chisō wa ikenai. Yōroppa no chisō ga ii” to wa omowaremasūmai gā,—shokun wa hōritsu-gaku wo manabaremasū tokoro de, hōritsu-gaku nado wa, dōmo Jinta-miso ga dekiru yatsu¹¹ desū.

Zentai kwanshū to iu mono wa, doko ni mo aru mono de, ichi-gai ni kwanshū da kara ii to wa iemasūmai ga,—nagaku tsuzuite iru kwanshū wa, mazu ii mono desū. Nihon ni mo, korai kara no kwanshū ga arimasu ga, naka ni wa zuibun rippa na kwanshū mo arimasū.....Watakūshi ga kō mōshita tote, nani mo shūkyū dano, gwanko no kotsu-kotsu dano to iu no¹² de wa kesshite gozaimasen. Tada yoku chūi wo shīte kudasai to iu shūi na no¹³ de gozaimasū.

11. *Yatsu* here colloquially = *mono* or *koto*. The literal sense is: “As for the study of law, oh! it is a thing from which Jinta’s sauce eventuates.”—12. This sentence may be most easily parsed by considering *no* as here equivalent to *mono*, “a person.”—13. For *na no*, see foot-note to p. 132. This is a typical example of its use.

in reality. At present, be it in the field of law, or be it in that of any other branch of learning, a graduate of the Imperial University or a splendid Japanese *savant*, an LL.D. who has been to Europe and America, may say what he likes,—it is very hard for him to get a respectful hearing. Let the speaker be a European, and his every utterance will be greeted with admiration. That, I take it, is an exemplification of “*neighbour Finta’s bean sauce.*”

“*Neighbour Finta’s bean sauce*” is apt to find its way also into laws and politics. Viewing this subject from a general standpoint, one would suppose that even the more objectionable customs of a man’s country would tend to appear good in his eyes. That everything relating to his country should appear bad to him, is indeed passing strange. If, gentlemen, you were students of astronomy, you would hardly think the sun, moon, and stars of Japan inferior to the sun, moon, and stars of Europe. Neither, if you were students of geology, would you be likely to think the strata of Japan inferior to the strata of Europe. Nevertheless, gentlemen, as students of law, you are liable to fall into the error of praising “*neighbour Finta’s bean sauce.*”

Every country has its customs; and, although we cannot argue universally from the existence of a custom to its excellence, still we may legitimately infer some degree of excellence in any custom which has existed for a great length of time. Japan, like other countries, has her customs, which have been handed down from ancient times, and most excellent many of them are..... You must in no wise conclude from these remarks of mine that I am in everything a tory and a pig-headed fellow. My object is solely to impress on you the necessity for careful consideration.

¶ 465. TOKUIKU NI TSUITE NO ICHI-AN.¹

(KATŌ HIROYUKI SHI GA DAI NIHON KYŪIKU
KWAİ DE ENZETSU SARETA² UCHI.)

Yo no naka ni wa "me-aki sen-nin, mekura sen-nin³" to iu koto ga aru. Tsugō ni-sen-nin no uchi, me-aki to mekura ga sen-nin-zutsu aru to iu no de arimasu ga,—watakūshi wa, me-aki to mekura wa totemo hambun-zutsu arō to wa omowanai. Ni-sen-nin no uchi ni, sen ku-hyaku ku-jū shīchi-hachi-nin made wa mekura de, sono ato no ni-san-nin ga me-aki de,—sore mo me-aki ni naren kurai de aru. Sore-hodo yo no naka ni wa mekura ga ōi. Sore wa hontō no mekura de wa nai. Rigaku tetsūgaku ga mekura na no da. Shin ni gakumon-jō kara icba, sen ku-hyaku ku-jū shīchi-hachi-nin wa mina mekura de aru. Sore dake ni ōi mekura no yo no naka de areba⁴,

1. The lecture, from which these few pages have been extracted, has been reprinted by its learned and eloquent author in pamphlet form under the title of "*Toku-iku Hōhō An.*" Dr. Katō, in granting the present writer permission to make use of the composition in question, suggested that it would be best to take the text of the pamphlet, as having been touched up, and hence showing a better style. After some consideration, this advice has not been followed, it seeming more interesting, and also probably more profitable from the point of view of a student of the Colloquial, to print the words exactly as taken down by the short-hand reporter from the accomplished

A POINT OF MORAL CULTURE.

(EXTRACTED FROM A LECTURE DELIVERED BEFORE
THE EDUCATIONAL SOCIETY OF JAPAN
BY DR. KATŌ HIROYUKI.)

The proverb tells us that "for every thousand with eyes, there are a thousand without." That is to say that, out of a total of two thousand persons, there are a thousand who can see and a thousand who cannot. In my opinion, however, the proportion of those who can, to those who cannot see, is by no means equal. Out of every two thousand persons, no less than one thousand nine hundred and ninety-seven or eight are blind, leaving but two or three with sight, while even those two or three cannot see properly. Thus enormous in this world of ours is the proportion of blind folks. I do not mean to say that they are blind physically. They are blind

speaker's lips, and published in the "Journal of the Educational Society of Japan," No. 68, and also in the "*Taika Ronshū*," No. 7, the text of which latter periodical has here been followed. The *an* of *ichi-an* is lit. "an opinion," hence "a case," here rendered "a point." 2. Observe the potential used honorifically. 3. For this proverb, see p. 322, No. 21. Observe here and elsewhere how we anglicise the style by turning the phrase personally ("the proverb tells us," etc.), and conf. p. 272, ¶ 440. If all the sentences were left impersonal as in the Japanese original, the translation would never read like genuine English—4. The conditional mood here has its original Classical sense of "since," "when," or "as," . . . , not "if. . . ;" conf. p. 179.—

*mekura wo osamete*⁵ *iku dōgu to iu mono ga nakereba naran.* *Ni-san-nin no me-aki wo osameru dōgu yori wa, sen ku-hyaku ku-jū shīchi-hachi-nin made aru mekura wo osameru no ga hitsuyō de aru.* *Sore yue ni, watakūshi wa sen ku-hyaku ku-jū shīchi-hachi-nin no mekura no tame ni hitsuyō de aru kara, sono hō no dōri kara ieba, watakūshi wa shūkyō to iu mono ga taihen sūki ni naru.* *Doitsu no tetsūgakūsha Schopenhauer to iu hito no iūta*⁶ *kotoba ni, “Shūkyō wa hotaru no yō na mono*⁷. *Kurai tokoro de nakereba, hikaru koto ga dekinai*⁸” *to mōshimashita ga,—watakūshi no kangae ga, ima mōshita tōri ni, yo no naka no ni-sen-nin no uchi, sen ku-hyaku ku-jū shīchi-hachi-nin made wa mekura de aru to sureba*⁹, *maru de yami no sekai de aru. Yami no sekai de areba, hotaru ga hikaranakereba narimasen.*

*Auguste Comte to iu hito no kotoba ni, “Kono yo no naka no susumu wa, shūkyō-tetsūgaku kara sōzō-tetsūgaku no sekai*¹⁰; *sore kara susunde, jikken-tetsūgaku ni naru” to iu koto wo mōshimashita ga,—watakūshi no kangae de wa, shūkyō no sekai wo hanarete shimau koto wa yōi ni dekinai. Ippan no jimmin ga shūkyō no sekai ni iru mono de aru to kangaeru. Sō iu yō ni kangaereba, sunawachi shūkyō to iu mono wa, rigaku ya tetsūgaku no me*

5. *Osameru*, “to pacify,” “to govern,” hence here “to guide.”—6. *Iūta* is “a westernism,” see p. 159. 7. Supply *da*, “is.”—8. Observe the double negative, used in Japanese to express the sense

scientifically. One thousand nine hundred and ninety-seven or eight of them are blind if regarded from the standpoint of the truly educated. Since, then, this world is one in which the blind so greatly predominate, we need something wherewith to guide them. Far more indispensable than the machinery wherewith to guide the two or three who can see, is that required for the guidance of the one thousand nine hundred and ninety-seven or eight who cannot. Thus does it come about that a consideration of the subject from our present point of view makes me quite a friend to religion, as the thing needed for the guidance of the one thousand nine hundred and ninety-seven or eight who cannot see. The German philosopher Schopenhauer has said: "Religion is like a firefly. It can shine only in dark places." Now, if I am right in thinking, as I said just now, that out of every two thousand persons in the world, no fewer than one thousand nine hundred and ninety-seven or eight cannot see, ours is indeed a world of total darkness. And if it is so dark a world, the light of the fireflies is not to be dispensed with.

Auguste Comte has said that the stages of the world's development are first from the theological order of ideas to the metaphysical, and thence on to that of the positive philosophy. But in my opinion it is an infinitely difficult matter for the world to pass out of the theological stage. I think that the mass of mankind are in this theological stage. And to one who thinks thus, religion, though unacceptable,—indeed unworthy of mention,—from the scientific or philosophical standpoint, because dealing

which we render by the word "only."—9. *To surcaba* = "if one posits that. . . .," hence "if I am (allowed to be) right in thinking that. . . ."

10. Supply *nī nari*, correlated with *nī naru* in the next clause.—

*kara mireba, makoto ni kūri wo toite, toru ni taran, shiga ni kakuru ni taran*¹¹ *to iu yō na mono de aru keredomo, sono uchi sen ku-hyaku ku-jū shīchi-hachi-nin no mekura no tame ni wa makoto ni hitsuyō naru mono. Sore da kara, konnichi ippan no tokuiku to iu mono wa, dō shite mo shūkyō de nakereba, yaku ni tatan. Arigatai to ka, osoroshii to ka iu Kami Sama*¹² *to ka, Hotoke Sama to ka, Jōtei to ka iu Honzon Sama ga atte, sore wo tayori ni shite kuntō shite iku oshie de nakereba, ippan no gumai na sekai ni wa kiki-me ga nai. Rigaku tetsūgaku wa kōshō na mono da keredomo, kore wa gakūsha shakwai ni hitsuyō na mono de, sono hoka ni nani ni mo yō wo nasu koto wa dekinai. Sono hoka, ippan no hito ni wa, shūkyō no hō kara deta tokuiku de nakereba, sūkoshi mo yō wō nasau mono de arō to iyo-iyo watakūshi no kangae ja omou.*

*Sore nareba, shūkyō wa dō iu shūkyō ga yokarō to iu mondai ga sono tsugi ni dete kuru. Donna shūkyō wo mochiitaraba, kōnō ga arō ka to iu mondai ga dete kuru ga,—watakūshi wa shūkyō no fūkai tokoro wo shiran. Daitai no seishitsu wa, dōtoku-tetsūgaku kara mireba, shinri ni kanawan mono to minakereba*¹³ *naran. Kuwa-shii koto wa shirimasen kara, dono shūkyō ga yokarō to watakūshi ga kesshite sadameru koto wa dekin. Tada konnichi made no sekai ni kōnō no atta tokoro no ato ni tsuite jijitsu no ue yori kangaete mireba*¹⁴, *Yasokyō ga*

11. Lit. "not sufficient to place on the teeth," i.e., "unworthy of mention." For the negative *taran*, 1st conj., instead of *tarin*, 3rd conj., see p. 160.—12. *Kami*, though adopted by the Protestant missionaries to denote the Christian God, here has its proper original sense, i.e., it denotes the gods and goddesses of Shintoism. *Jōtei*, lit. "the Supreme Emperor," is here the Christian God. For the sake of making a distinction, we have rendered *Kami* by "a deified hero," that being a fair approach to the status of many of the gods of Shintoism. *Honzon*, ori-

with gratuitous fancies,—religion, I say, is indispensable for the sake of the one thousand nine hundred and ninety-seven or eight who cannot see. For this reason moral culture in general, inculcate it as you will, is of no avail in our day unless associated with religion. No system of training will produce practical results in this universally stupid world of ours, unless it possess, and use as its lever, some object of worship either beneficent or redoubtable, be it a deified hero, a Buddha, or a supreme God. Science is a sublime thing. But it is needed only by the learned world, beyond the limits of which it is powerless. I grow daily more fully convinced that, beyond those limits, among mankind at large, no moral training that does not start from religion is likely to have the least effect.

Supposing this position granted, there next arise the questions:—Which religion is probably the best? Which religion will probably, if adopted, be most fertile in results? In the presence of such questions I feel my own ignorance of the profounder aspects of religion. Nevertheless the general character of religion is known to me, and this general character must be pronounced to be in disagreement with truth as deduced from moral philosophy. My ignorance of details incapacitates me altogether from deciding which religion is the best. But

ginally a Buddhist term, means lit. “the chiefly revered,” i.e., “the (chief) object of worship.” The many *Sama*'s here are slightly ironical.—13. *Miru*, “to see,” here and often elsewhere=“to consider,” “to regard as.”—14 Lit. “If, following after the traces of that which (*tokoro*) has been of effect in the world of till to-day, and looking, one considers from the top of facts, one may think (potential *kangaeruru*; also to be rendered “I am inclined to think”) in such wise that Christianity has been of the most great deeds.” For *kangaeruru*, instead of *kangaerareru*, see N. B. to p. 161.—

*ichiban kōseki ga atta yō ni kangaeraruru. Bukkyō no hō wa, ittai no yōsu wo kangaete mireba, tetsūgaku made mo haitte iru yō de*¹⁵, *fūkai dōri made toite aru. Nakanaka Yasokyō nado no yō na asai mono de nai. Yohodo kōshō na mono de arimasū keredomo, shikashi*¹⁶ *shūkyō to shīta kōnō de wa*¹⁷, *Yasokyō hodo no kōnō wa nakarō to kangaemasū. Shikashi-nagara, mukashi wa Bukkyō mo kōnō ga atta de arimashō*¹⁸ *ga,—konnichi de wa kōnō ga usui yō ni kangaeru. Kono Bukkyō no kōnō no usui no wa, shūkyō ga warui no de naku, shūkyō wo tsūkasadoru hito ni jūbun tekito shīta hito ga takusan nai tame ni, Bukkyō no kōnō ga nai no ka mo shiremasen*¹⁹. *Sore wa dō da ka shirimasen ga,—Yasokyō wa konnichi Yōroppa ni jūbun kōnō ga aru. Mottomo mukashi yori kōnō ga otoroete iru keredomo, konnichi de mo zuibun aru. Yōroppa de wa, jōtō-shakwai de mo Yasokyō wo shinzuru*²⁰ *hito ga ōi. Yōroppa no kifū ya shisō no daibubun wa, Yasokyō ga moto ni natte, sō shīte sono kuni no kifū ya shisō ga sore kara uni-dasarate iru. Sore hodo kōnō no*

15. Lit. "being (*de*) the appearance that even philosophy is inside."—

16. *Shikashi* followed by *keredomo* may seem tautological. Such combinations are, however, not infrequent, though the present writer does not undertake to recommend them to the imitation of foreign students.—

17. Lit. "with regard to its efficacy as being a religion," *suru* here resembling our verb "to be;" conf. ¶ 356—7, pp. 220—1.—18. *Atta de arimashō*="it probably is a fact that there was."—19. According to European notions of logic, the last clause of this sentence is superfluous, because reiterating the ideas of the first, and we should incline to make the sentence end after *tame* with some such words as *takū*.

a practical consideration of the effects produced on the world by various religions down to the present day leads me to look on Christianity as probably the one that has made most proof of efficiency. Buddhism, indeed, considered theoretically and in its totality, with the philosophy which is apparently contained in it and the profoundness of its reasoning, rises far superior to any such shallow doctrines as Christianity has to offer. Buddhism is sublime in the extreme. Nevertheless I venture to think that its influence as a religious system has been inferior to that of Christianity. No doubt it may have been influential in olden times; but I do not think it has much influence in our own day. Perhaps this insufficiency arises, not from any defect in Buddhism itself, but from a paucity of suitable men among those who direct its affairs. How this may be, I know not. But this I know:—Christianity has enormous influence in Europe at the present day. True, this influence is no longer what it once was, but it is still great. Most Europeans, even those belonging to the upper classes, still believe in Christianity. Christianity is the foundation on which the sentiments, the thoughts of Europeans mostly rest,—the mother by whom those sentiments, those thoughts were given birth to. Thus

san nai tame ka mo shirimasen. But thus to repeat in a final clause the idea of the first clause (here *Kono Bukkyō no kōnō no usui no wa*) is quite consonant to Japanese methods of thought and expression. In such cases either the first clause or the last must be dropped from the English translation. Observe the difference between *ka mo shirimasen*, at the end of this sentence, meaning “one cannot know whether,” here freely rendered “perhaps,” and *ka shirimasen* immediately below, meaning “I know not.”—20. *Shinzuru* is slightly bookish for *shinjiru*. Similarly below we find *benzuru* for *benjiru*; conf. ¶ 353, p. 220.—

*aru mono*²¹. *Shikashi gakūsha no setsu de wa*, “*Shūkyō wa kōnō ga nai. Jimmin no kifū ya shisō wo umi-dasu kōnō wa nai mono de aru*” to iu ga,—*watakūshi wa sonna chikara no usui mono to wa minai. Shikashi, chikara ga usui to ka, takusan aru to ka in koto wa, konnichi koko de benzuru koto wa dekimasen kara, okimashite*²², *tada watakūshi wa shūkyō wa zuibun chikara no aru mono; sō shite kokumin no kifū ya shisō no ōi naru genso ni natte iru mono to kangaeru. Yōroppa de wa, jōtō-shakwai to iedomo*²³, *konnichi seiryoku wo motte iru. Sō iu tokoro no keiben kara*²⁴, *Yasokyō ga ichiban kōnō ga*²⁵ *aru mono de aru to watakūshi wa omou.*

21. Supply *desū*, “it is.”—22. *Okimashite*=“leaving that aside.”—23. *To iedomo* here=*de mo*, “even (in).” This is an idiom borrowed from the Written Language.—24. “(Judging) from the convenience

great has been its influence. It is true that the learned deny this influence, and assert that religion is powerless to produce thoughts and sentiments. But I, for my part, cannot regard it as so powerless a thing. Be this as it may, I cannot at this time and in this place discuss the question as to the degree of power which it may or may not possess. I will, therefore, only advance my personal opinion, which is that religion has considerable power, that it is indeed a prime factor of national sentiment and national thought. Its force is felt in Europe at the present day, even in the upper classes of society. These advantages it is that lead me to regard Christianity as, of all religions, the one that produces the greatest effects.

of such things" (*tokoro*).—25. *No* would here be more regular, as the phrase is an attributive one; see ¶ 206, p. 138. *Ga* is, however, sometimes exceptionally used.

¶ 466. "SHINREI-JŌ NO KYŌGŪ."¹

(ISE TOKIO SHI NO SEKKYŌ
NO UCHI.)

Chikagoro Seiyō ni shinkwaron ga sakan ni okotte, kono tenchi bambutsu ga deki, kono yo no naka ga deki-agattaru hō-hō wo toki-akashimasuru. Sono setsu ni yotte mireba, kono sekai ni wa hajime wa shigoku tanjun naru seibutsu shika arimasenanda ga,—sore ga tekitō no kyōgū no hataraki wo uke, ima no fūkuzatsu naru kono uruwashiki sekai wo tsūkuri-dashimashita. Kono tekitō no kyōgū to wa, sunawachi shizen-tōta jano², shiyū-tōta jano to iu mono³ ga arimasū. Yūshō-reppai, tekī-shu-seizon to iu koto ga arimasū. Subete kore-ra seibutsu no hattatsu shinkwa ni tekitō naru kyōgū to iu koto wo komaka ni setsumei shitaru mono⁴ de arimasū. Ima kono kyōgū no hataraki wa, tada dō-shoku-butsu⁵ no nikūtai no ue nomi narazu, mata watakūshi-domo no chishiki no ue ni totte kangacte mo, hanahada akiraka ni wakarimasū. Gakūsha to gujin ga dekiru no mo, sono kyōgū

1. Written with the Chinese characters 心靈上の境遇. This sermon was recently printed in the first number of a Christian magazine entitled "Hankyō," or "The Echo." It somewhat approaches the Written Language in its style. Thus we find: in line 3, *agattaru* for *agatta*; lines 5 and 6, *naru* for *na*; line 7, *uruwashiki* for *uruwashii*; line 1 of p. 448, *sehimeta* for *saseta*, etc.; furthermore the constantly recurring use of the indefinite form at the end of clauses, as *deki* in line 2, correlated with *deki-agattaru* in the next clause. Here are (for the benefit of the student's Japanese teacher) the Chinese characters with which the most difficult words in this sermon are written:—*shinkwaron*, 進化論, "the doctrine of evolution;" *fūkuzatsu*,

SPIRITUAL ENVIRONMENT.

(EXTRACT FROM A SERMON BY THE
REV. ISE TOKIO.)

Of late years wide credence has been given in Western countries to the doctrine of evolution, which explains the method whereby heaven and earth and all that therein is arose,—the way in which the world was finished. According to this theory, the world at first contained none but the simplest types of life, which, thanks to the action of a suitable environment, resulted in the formation of our present complicated and beautiful world. The suitable environment in question includes such things as natural selection and sexual selection, such facts as the struggle for existence and the survival of the fittest. The theory explains in detail the conditions of environment which are favourable to the development and evolution of living beings. Now, this action of the environment is exercised not only on the bodily frames of animals and plants. It is as clearly to be traced in the develop-

複雜, “complicated;” *shizen-tōta*, 自然淘汰, “natural selection;” *shiyū-tōta*, 雌雄淘汰, “sexual selection;” *yūshō-reppai*, 優勝劣敗, “struggle for existence” (including the idea of the survival of the fittest); *tekōshu-scizon*, 適種生存, “survival of the fittest;” and, close to the end, *jika-tōchaku*, 自家撞着, “self-confutation.”—2. *Jano* is the Kyōto equivalent of the *dano* explained on pp. 77-8.—3. *Mono* in this sentence is equivalent to *koto* in the next. The author was perhaps led to this somewhat exceptional use of *mono* by an instinctive dislike to the repetition of too many *koto*'s in succession.—4. This *mono* means the doctrine of evolution.—5. Short for *dōbutsu shokubutsu*.—

ikan ni yotte ōi ni sadamaru koto de, ima koko ni onaji saichi onaji rikiryō wo motte oru kodomo wo totte, hitori wa goku inaka no shimbun wo miru koto mo nai chihō ni oki; mata hitori wa, kore wo totte⁶, bummei no chūshin to iu Tōkyō ni oki, tsui ni daigaku ni irete shūgaku seshimeta naraba, go-nen ka roku-nen no nochi ni wa, kono fūtari no chishūki-jō hotondo ten-chi no chigai ga dekiru koto de arimasū. (Chūryaku⁷.)

Yo no naka no hito ga mōshimasuru ni, watakūshi wa yoi koto wo shītai to iu kangae ga jūbun ari; watakūshi ni wa zen wo nashītai to iu negai ga jūbun ari; watakūshi no okonai wo mite mo, watakūshi wa kakubetsu warui koto wo shīte oru to wa omoimasen. Sude ni watakūshi no kokoro ni ryōshin ga atte, watakūshi ni zen wo susume, aku wo imashimemasū kara, sono ryōshin no sashizu wo motte ikeba, betsu ni Seisho wo yomazu, betsu ni inori wo shinakūte mo yoroshii to iu is-shu no kangae ga gozaimasū. Sate kono kangae wa, Nihon nomi ni okonawarete oru chiisai mono ka to iu ni, Seiyō no mottomo bummei naru Doitsu, Igirisu ni oite mo okonawaruru tokoro no mono de aru. Shūkyō wa iranai, sekkyō wo kiku koto wa iranai, Seisho wo yomu koto wa iranai, tada watakūshi no kokoro de warui koto wo shina-kereba yoroshii to mōshimasū. Dō de arimashō ka? Koko ni goku chiisai hito-tsubu no shii no mi ga dete kite mōsu ni, “Watakūshi wa watakūshi no uchi ni kano kōdai naru sora ni sobiyuru shii no ki to naru no chikara wo motte ori, kore to naru keikwaku wo sonaete oru ga yue ni, betsu ni taiyō ni terasarenai de mo yoroshii, ame ni awazu to mo yoroshii, tsūchi no naka ni ne wo habi-korasenai de mo yoroshii” to iwaba, mina sama wa

6. Lit. “as for again one, having taken him” (*kore*).—7. This word is

ment of our intelligences. The environment it is, which chiefly determines whether a man shall be learned or ignorant. Take two children of equal intelligence and ability. Set down one of them in a place where there is not so much as the poorest provincial newspaper to be seen. Take the other, and set him in Tōkyō, the centre of enlightenment; let him finish his studies at the university, and in five or six years there will result, in the intellects of these two youths, a difference almost as great as that which divides heaven from earth.....

People declare themselves to be full of good resolves, full of yearnings after virtue, and incapable, on self-examination, of discovering anything particularly reprehensible in their actions. Their hearts, say they, have a good conscience, which recommends virtue to them, and restrains them from vice,—a conscience which, if they follow its dictates, obviates all special need of reading the Bible and engaging in prayer. Nor is such a way of thinking an insignificant exception confined to Japan. It is to be found in the most civilised countries of the West,—in Germany and in England. There, too, men are apt to say that there is no use in religion, no use in hearing sermons preached, no use in reading the Bible, and that nothing is required beyond good intentions. Now, my brethren, how would it strike you, if a tiny acorn were to come and tell you that it contained in itself the capacity for growing into one of those gigantic oaks which rear their heads to the skies, and that, as its design was to become such a one, it had no special need of being shone on by the sun, no need of being moistened by the rain, no need of spreading its roots into the soil?

used, as a row of stars or dots is with us, to show that a passage has

kore wo motte ika naru koto to nasaruru ka? Sadamete “*Kōman ni mo hodo ga aru. Negau dake de wa, mokūteki wa tasserarenai*” *to ōseraruru ni chigai nai.*

Oyoso hito wa, ika naru hito nite mo, toki to shīte zen wo nashītai to iu negai wo okosan mono wa arimasen. Ano Ishikawa Goemon² mo, issō no uchi ni wa, kanarazu zen wo nashītai to iu nen wo okoshīta koto ga aru ni chigai nai. Shīkashi kanji ga okotta kara to itte⁹, zennin to wa mōsaremasen. Ware-ware mo, toki to shīte wa, hijō ni shinkō-shin ga okori, Seisho wo yomazu ni oraren koto ga arimasū. Shinja no hito to maji-warazu ni oraren to iu koto ga arimasū. Shīkashi kanji ga okotta kara to itte⁹, rippa naru Kami no shinja to wa mōsaremasen. Tada ni kokorozashi dake de wa yaku ni wa tatan. Kanji dake de wa mokūteki wa tasseraren. Kore wo yōsei shi, kore wo hattatsu seshimuru ni tekitō naru kyōgū ga hanahada hitsuyō de arimasū. Shūkyō wa iranai, Seisho wa iranai to iu hitobito wa, dare ka to iu ni,—sono hito ga mottomo shinkwaron wo tonaete, yoki kyōgū ga nakereba dōbutsu mo shokubutsu mo ningen mo dekinai to iu hito de, gakkō wo omonji, shomotsu mo omonzuru tokoro no hito de arimasū. Kare-ra wa tada dōtoku-jō, shinkō-jō no koto ni kagiri, zenryō naru kyōgū wa iranai to iimasū. Yo no naka ni jika-tōchaku to iu koto ga ōku arimasu ga,—kore yori hanahadashiki osoroshiki jika-tōchaku wa arumai to omoimasū.

been omitted. It signifies literally “abbreviating” (i. e., dispensing with), *riyaku*; “the middle,” *chū*.—S. A notorious highwayman of the latter part of the sixteenth century. He suffered the penalty

What would you think of this? Most assuredly you would say that even conceit has its limits, and that the forming of a wish by no means entails reaching the goal.

There are none among the sons of men who do not occasionally form virtuous resolves. Doubtless Ishikawa Goemon himself formed virtuous resolves some time during the course of his life. But good impulses cannot be said to constitute a virtuous man. We ourselves occasionally experience an extraordinary ardour of belief, an extraordinary craving to read the Bible, an irresistible attraction towards the society of believers. But such good impulses cannot be said to constitute us exemplary believers in God. A mere intention is of no use. A mere intention will not make us attain to the goal. It is essential that we should be placed in an environment calculated to foster our good intentions and develop them. Who are the men who say that religion and the Bible are useless? They are those self-same ones, who, holding firmly to the doctrine of evolution, and asserting that neither animals, plants, nor human beings can develop without a favourable environment, lay the greatest stress on schools and on book-learning. It is only in matters of faith and morals that they assert the uselessness of a virtuous environment. Numerous as are the instances which the world affords of self-confutation, surely there never was a more extreme, a more terrible instance of self-confutation than this.

of his innumerable crimes by being boiled to death in a cauldron of oil. The scene of the execution was the dry bed of the river Kamo at Kyōto.—9. For this idiom see ¶ 118, pp. 80—81.

A WORD ABOUT POETRY.

¶ 467. With very few exceptions, all the Japanese poetry that is esteemed by the educated is written in the Classical language of a thousand years ago. Even the ditties sung by singing-girls to the twanging of the banjo are usually more or less Classical in diction. Hence it is difficult to find verses written in the Colloquial that shall be worthy to place before the student. The following specimens are therefore offered with some diffidence. The chief positive characteristics of Japanese poetry are :

I. Its lines of five syllables and seven syllables. This is the basis on which all the known varieties of the stanza are raised.

II. Its extreme shortness,—three, four, or five lines constituting an entire poem.

III. The terseness of the style, the poetical sentence often having no verb and being in fact rather an exclamation than an assertion. These lilliputian poems remind a European of the sketches in which a Japanese artist will represent a flight of cranes passing before the moon, or a bamboo swaying in the wind, with but half-a-dozen bold touches of the pencil.

The chief negative feature of Japanese poetry is the absence of rhyme and of quantity. Long vowels, diphthongs, and syllables ending in *n* or *m* do indeed count double; but that is because they were originally pro-

nounced separately, and are still figured separately in the *Kana* writing.

¶ 468. Here is a miniature ode,—what is called a *hokku*,—by the poetess Chiyo, who flourished in the last century:—

- (5) *Asagao ni*
 (7) *Tsurube torarete,*
 (5) *Morai-mizu!*

lit. “Having had my well-bucket taken away by the convolvuli,—gift-water!” The meaning is this:—Chiyo, having gone to her well one morning to draw water, found that some tendrils of the convolvulus had twined themselves around the rope. As a poetess and a woman of taste, she could not bring herself to disturb the dainty blossoms. So, leaving her own well to the convolvuli, she went and begged water of a neighbour,—a pretty little vignette, surely, and expressed in five words. Whether the circumstance actually occurred or not, we cannot undertake to say; for Japanese poets are as much given to the invention of apocryphal esthetic incidents, as our own rhymsters of an earlier generation were to the invention of non-existent Chloes and Amelias.

¶ 469. Here is a *hokku* by the most famous of all *hokku*-writers, Bashō, a poet of the latter part of the seventeenth century. It is entitled *Getsu-zen no Hototogisu*, or “The Cuckoo in Front of the Moon,” and is as follows:—

- (5) *Hito-koe wa,*
 (7) *Tsūki ga naita ka?*
 (5) *Hototogisu!*

lit. “As for the single note, did the moon sing?—Cuckoo!” The poet means that, startled by the note of the cuckoo,

he looked up in the direction whence it came,—to see, however, no cuckoo, but the brightly shining moon. Could it then be the moon that was the songstress? No, it must be the cuckoo after all.

¶ 470. Japanese poets are fond of jokes, puns, and whimsical notions. The already mentioned Bashō was riding along a country lane one day, when his groom, who afterwards rose to be the well-known poet Kikaku, espied a red dragon-fly, and cried out in verse

(5) *Aka-tombo—*
 (7) *Hane wo tottara,*
 (5) *Tōgarashi!*

i.e., “Pluck off the wings of a red dragon-fly, and you have a cayenne pepper-pod.” But Bashō reproved him for so cruel a fancy, and corrected the verse thus:

(5) *Tōgarashi—*
 (7) *Hane wo tsūketara,*
 (5) *Aka-tombo!*

i.e., “Add wings to a cayenne pepper-pod, and you have a red dragon-fly.”

¶ 471. The following *kyōka*, or “comic poem,” of thirty-one syllables, contains a pun on the words *go-bu go-bu*, “five parts and five parts,” i.e., “half and half,” and *gobu-gobu*, an onomatopoeia for the gurgling sound made by a liquid in issuing from a bottle:—

(5) *Kimi mo nomi,*
 (7) *Boku mo nomu kara,*
 (5) *Wari-ai mo*
 (7) *Go-bu go-bu to tsugi-*
 (7) *Dasu taru no sake!*

This may mean either : " Oh ! the liquor from the cask, poured out in equal halves because, as you are drinking and I too am drinking, proportion must be observed," or " Oh ! the liquor from the cask poured out gurgle-gurgle, because, etc."

¶ 472. The following contains no pun, but has a delicate touch of satire :

- (5) *Hototogisu*
 (7) *Fiyū jizai ni*
 (5) *Kiku sato wa,—*
 (7) *Saka-ya ni san-ri,*
 (7) *Tōfu-ya ni ni-ri !*

I. e., " The village where one may list undisturbedly to the cuckoo's song is——three leagues from the grog-shop, and two from the bean-curd shop!"—Notice in passing that this stanza of thirty-one syllables is the vehicle of the greater portion of the Classical poetry of Japan.

¶ 473. The *dodoitsu* generally consists of three lines of seven syllables and one of five. Take, for instance,

- | | |
|---|---|
| (7) <i>Hito wa sūki-zuki.</i> | { So many men, so many
tastes. To blame is clownish.
He who is in love is blind,
though possessed of eyes. |
| (7) <i>Soshiru wa yabo yo !</i> | |
| (7) <i>Horete iru ucha,¹</i> | |
| (5) <i>Aki-mekura.</i> | |
| (7) <i>Shote wa jōdan,</i> | { At first 'twas a joke, in the
mid-time a duty, but now it is
true love on both sides. ² |
| (7) <i>Nakagora giri de,</i> | |
| (7) <i>Ima ja tagai no</i> | |
| (5) <i>fitsu to jitsu.</i> | |
| (7) <i>Konna kokoro ni</i> | { You it is who have put my
heart in this state. For you
to weary of me now is cruel. ³ |
| (7) <i>Shūta no mo omae.</i> | |
| (7) <i>Ima-sara akite wa,</i> | |
| (5) <i>Kawaisō.</i> | |

1. For *uchi wa*. Such contracted forms in *a* are common in the popular poetry. In the next poem we find *nakagora* for *nakagoro wa*.

¶ 474. Occasionally the *dodoitsu* has five lines, thus :

(5)	"Kono hana wo	to	Even a board stuck up and inscribed with the words "It is strictly prohibited to pluck these blossoms" is useless as against the wind, which can- not read.
(7)	Kataku oru-na ⁴ !"		
(7)	Iu tate-fuda mo,		
(7)	Yomenu kaze ni wa		
(5)	Zehi mo nashi. ⁵		

¶ 475. We will end up by a longer poem of a form called *Sendai-bushi*, which, though containing two or three Book Language forms, is otherwise easy. It is put into the mouth of one who was exiled to a small island beyond the stormy reach of sea called the Genkai-Nada, to the North-West of Kyūshū :—

(7)	Tori mo kosanai	}	I care not for myself, who am sent across the Genkai Sea over which even the birds do not pass. But the wife and child- ren who have remained be- hind,—how may they be spend- ing the months and days?
(7)	Genkai-Nada wo		
(8)	Yarareru kono mi wa, ⁶		
(5)	Itowanedo,—		
(7)	Ato ni nokorishi ⁷		
(5)	Tsuma ya ko wa,		
(7)	Dō shīte tsūki-hi wo		
(5)	Okuru yara ^{2?}		

2. It is to be understood that, though no longer enamoured of his choice, the lover had remained faithful to her through a feeling of honour,—a feeling which was rewarded by the eventual growth of solid mutual affection.—3. In the little book from which this verse is taken, there is, opposite the lines, a picture of a girl weeping and stretching out imploring hands to a man who is turning his back on her.—4. Lit. "positively break not!" *kataku* being equivalent to *kesshite*.—5. Equivalent to *shikata ga nai*.—6. This line has eight syllables instead of seven, by a poetical license.—7. *Nokorishi* is Classical for *nokotta*.—8. *Yara* comes from *ya aran*, which is equivalent to the Colloquial *de arō ka?*

OF

ALL THE JAPANESE WORDS

OCCURRING IN THIS WORK.

(All verbs are of the 1st. conjugation, unless marked 2, 3, or irregular. Compound verbs are given under their first member, as *mi-sokonau* under *miru*. When several references to pages are given, the most important reference is placed first.)

A

AI

A.

aa! or **ā!** ah!

ā, like that, in that way: *ā iu*, that kind of, such as that.

abayo, goodbye (in baby language).

abiru, (3) to bathe.

abu, a horsefly.

abunai, dangerous.

abura, a general name for all oil, grease, and fat.

achi or **achira**, there.

agari, ascent, produce.

ageku ni, as a final result, at last.

agaru, to rise; to get clear (said of the weather); also to take, to eat or drink (honor.): *agari-komu*, to force one's way up into; *agari-sagari suru*, to go up and down. For *agaru* honorific, see pp. 245, 197.

ageru, (2) to raise, hence to give to a superior. For honorific use of *ageru*, see p. 244—5.

ahiru, a tame duck.

ai, a verbal prefix; see p. 71.

ai, dark blue.

ai, (properly *ayu*) a kind of trout.

aida, an interval, time, while (see p. 39): *aida-gara*, connection, relationship: *aida ga ori-aimasen*, do not get on well together.

ai-kawarazu, without change, the same as heretofore.

aikokūshin, patriotism.

ai-nikui, coming inopportunistly, happening at an unlucky moment.

aisatsu, salutation, acknowledgment, response, answer; *aisatsu suru*, to salute, etc.

ai-suman, to be unpardonable, there is no excuse to offer.

- **aisuru**, (irreg.) to love.
 - **aita!** or **aitata!** oh! how painful; see p. 231.
 - **aite**, a party (to a transaction), an antagonist (at a game), a companion.
 - **ajiwai**, taste, flavour.
 - **akagane**, copper.
 - **akai**, red, brown.
 - **akambō**, a baby.
 - **akami**, a tinge of red.
 - **akari**, a light.
 - **akarui**, light (not dark).
 - **akegata**, dawn.
 - **akeru**, (2) to open (trans.); to begin (intrans.),—said of the New Year.
 - **aki**, autumn.
 - **aki-mekura**, one who is blind, but has his eyes open.
 - **akinai**, trade, commerce.
 - **akinau**, to trade.
 - **akindo**, a merchant, a dealer.
 - **akippoī**, easily wearied, fickle.
 - **akiraka (na)**, clear, evident.
 - **akke ni torareru**, (2) to be amazed, thunder-struck.
 - **akkō**, bad or scurrilous language, abuse.
 - **aku**, evil, vice.
 - **aku**, to open (intrans.), to become vacant: *aite iru*, to be open, to be unoccupied, not used.
 - **akuru**, the Classical form of *akeru*, to open, still used in such expressions as *akuru hi*, the next day.
 - **akūtō**, a villain.
 - **ama**, a (Buddhist) nun.
 - **amai**, sweet.
 - **amami**, a tinge of sweetness.
 - **amari**, too much, too; (with a negative) not very.
 - **amaru**, to exceed, to remain over.
 - **ambai**, way, manner, bodily feelings: *ambai ga warui*, I feel unwell; *dō iu ambai?* how? *yoi ambai ni*, fortunately.
 - **ame**, rain: *ame ga furu*, to rain; *ame ni naru*, to come on to rain.
 - **ame**, a kind of sweetmeat made of fermented grain.
 - **Amerika**, America, the United States: *Amerika-jin*, an American; *Amerika no*, American.
 - **amma**, a shampooer.
 - **an**, an opinion, a case, a point, a draught, a bill.
 - **ana**, a hole, a cave, a tunnel.
 - **anadoru**, to jeer, to revile.
 - **anata**, you; see pp. 44, 233.
 - **andon**, a lamp (of the old-fashioned Japanese style, with paper sides).
 - **ane**, an elder sister.
 - **ani(ki)**, an elder brother; conf. p. 250.
 - **ani**, a negative particle; see p. 165.
 - **anjiru**, (3) to be anxious.
 - **anna**, that kind of, such as that.

- **annai**, guidance, knowing one's way about, a guide: *annai suru*, to guide.
- **ano**, that (adj.): *ano hito*, he, she; *ano ne!* see p. 233.
- **anshin**, mental ease: *anshin suru*, to feel at ease.
- **an-yo**, the feet, to walk (in baby language).
- **aoi**, green, blue.
- **aoru**, to slam backwards and forwards; (intrans.)—said of a door.
- ao-suji**, blue lines, e. g., on the forehead.
- ara!** see p. 231.
- arai**, rough.
- **arare**, hail.
- **araserareru**, (2) to be, hence to go (very honorific); conf. p. 146.
- **arashi**, a storm, a typhoon.
- arasoi**, a dispute.
- **arasou**, to dispute.
- **aratamaru**, to be renewed, overhauled, altered, rectified.
- **aratameru**, (2) to renew, overhaul, alter, rectify.
- **arau**, to wash.
- **arawareru**, (2) to show or reveal oneself, to appear.
- **arawasu**, to show, to reveal.
- arayuru**, see p. 419, note 9.
- **are**, that (subst.); see pp. 49, 46: *are hodo*, as much as that; *are kara*, after that.
- **ari**, an ant.
- ari-awase-mono**, anything that there may happen to be.
- **ari-gachi**, apt to be.
- **arigatai**, thankful (said both of the person who feels thankful, and of the thing for which he is thankful); hence sometimes beneficent: *arigatō (gozaimasū)*, thank you; conf. p. 249.
- **arimasū**, see p. 215.
- arisama**, a state, condition.
- **aritei**, the facts of a case.
- **aru**, (irreg.) to be; see pp. 166, 215, 216, 124: *de aru*, see p. 216: *ari no mama*, see p. 74. Sometimes *aru* means a certain, some, as in *aru toki*, on a certain occasion, sometimes.
- **aruji**, the master of a house, a host.
- **aruku**, to walk.
- **aru-nashi**, see p. 33. *dojōshi*.
- **asa**, the morning: *asa-gao*, the morning glory, or convolvulus; *asa-han*, breakfast.
- **asagi**, light blue, light green.
- **asatte**, the day after to-morrow.
- **ase**, perspiration: *ase ga deru*, to perspire; *ase ni naru*, to get into a perspiration.
- **asebo**, prickly heat.
- **ashi**, the foot, the leg: *ashi no yubi*, the toes; *o mi ashi*, see p. 243.
- **ashita**, to-morrow; *ashita no asa*, to-morrow morning.

asobasu, an honorific equivalent of the verb *suru*, to do ; see p. 245.

asobi, a game.

asobu, asubu, to play, to amuse oneself.

asūko, there: *asūko kara*, thence; *asūko ye*, thither.

asūkoera, thereabouts.

atai, price, value.

atama, the head: *atama-kabuse*, and *atama kara kogoto wo iu*, see p. 418, note 6.

atarashii, new.

atari, neighbourhood, hence near, on or about.

atarimae, ordinary, generally: *atarimae no*, usual, natural, proper.

ataru, to hit the mark, also to be near, as *hi ni ataru*, to sit near the fire: *ni atatte*, just at; *dochira ni atatte?* where?

atatameru, (2) to warm.

ate, reliance: *ate ni naru*, to be reliable; *ate ni suru*, to rely on.

ateru, (2) to apply one thing to, or use it for, another; to hit: *atehameru*, to allot, to assign; *kaze wo ateru*, to have it windy.

ato, traces, effects, a sign, behind, afterwards, the rest: *ato de*, afterwards; *ato no*, the remaining, other; *ato-saki*, the context, circumstances.

atsui, hot.

atsui, thick.

atsusa, heat, the degree of heat.

atsusa, thickness, the degree of thickness.

atsūkau, to manage, to have charge of.

atsumaru, to collect (intrans.).

atsumeru, (2) to collect (trans.).

atsuraeru, (2) to order (e. g. things at a shop).

au, to meet, to agree, to suit; see also p. 245: *ame ni au*, to get rained upon; *hidoi me ni au*, to experience cruel treatment: *hidoi me ni awaseru*, to treat cruelly.

awa, millet.

awase-mono, something artificially joined together.

awaseru, (2) to cause to meet, hence to add.

awatadashii, flurried.

awateru, (2) to be flurried,—especially from fright.

ayamatsu, to make a mistake.

ayu, a species of trout.

azana, a nickname.

B.

ba, a place;—used only in composition, as *furo-ba*, a bath-place.

ba (auxil. numeral), see p. 107.

ba, (conditional termination) see p. 163.

babā, an old woman (rude).

bai, double; see also p. 115.

baka, a fool: *baka na*, or *baka-rashii*, foolish; *hito wo baka ni suru*, to make a fool of a person.

bakari, about, more or less (bookish); only.

bake(-mono), any supernatural and uncanny creature, a ghost, a goblin.

bakūchi, gambling.

bambutsu, all things, nature.

bamme, a word used to form ordinal numbers; see p. 112.

bam-meshi, supper, (late) dinner.

ban, a myriad, ten thousand; also used as a pluralising prefix, as *ban-ji*, all things.

ban, a night, an evening.

ban, number (so-and-so); see p. 112.

banchi, the number (of a house in a street).

bane, the springs (of a carriage, etc.).

banji, all things, everything.

bankoku, all countries, international: *bankoku kōhō*, international law.

bantō, a head clerk or manager.

banzuke, a programme.

bara, a thorny bush, hence a rose-bush.

bara-bara, helter-skelter.

bari, an insult, abusive language.

basha, a carriage.

bassuru, (irreg.) to punish.

bāya, an old lady, grandmamma (in baby language).

bebe, clothes (in baby language).

bei, (vulg. for *beshi*) see p. 119.

Beikoku, America, the United States (learned style).

beki, see pp. 119, 129.

benjiru, (3) to discuss.

benjo, a water-closet.

benkō, eloquence: *benkō no yoi*, eloquent, glib.

benkyō, diligence.

benri, convenience: *benri no yoi* or *benri (na)*, convenient, *benri no warui*, inconvenient.

bentō, food carried with one, e. g. luncheon for a picnic.

beppin, lit. another quality; hence a superior article, (hence metaphorically) a pretty girl. In this last sense the word is a trifle familiar or slangy.

berabō(-me), a scoundrel.

berumotto, vermouth (from the European word).

beshi, see p. 119.

betsu, a difference; *betsu ni*, differently, specially; *betsu no*, different, other; *betsu-zumai*, living apart.

betsudan (no), special.

bettaku, a villa.

bettō, a groom.

biiru, beer (from English).

bijin, a belle.

bijutsu, the fine arts.

bimbō, poverty: *bimbō na*, poor.

bin, a bottle.
bin, the Japanese cue.
birōdo, velvet.
bō, a bludgeon, a stick.
bōeki, trade.
bōenkyō, a telescope.
boki, book-keeping.
bōkō, violent conduct.
boku, a servant, (hence) I.
bokūshi, a pastor, a clergyman.
bokūtō, a mock sword made of wood.
bon, a tray.
bonten-obi, a kind of cheap striped belt worn by coolies and servants.
bon-yari, an onomatope for obscurity, tedium, dullness: *bon-yari suru*, to feel dull or dazed.
bōsan, a Buddhist priest.
bōshi, a hat.
botan, a peony.
botan, a button (from English).
botchan, a little boy; see p. 234.
boy, a house-servant, a valet (from English).
bōzu, a Buddhist priest (rude).
bu, a copy of a book.
bu, a part, see p. 115.
buchōhō, awkwardness: *buchōhō na*, awkward.
budō, grapes: *budō-shu*, wine.
buji, no accident, safe and sound.
buki, a weapon.
bukku, a European book, conf. p. 6.

Bukkyō, Buddhism.
Bukkyō, a Buddhist sutra. (The *kyō* of this word is written with a different Chinese character from the *kyō* of the preceding one.)
bummei, enlightenment, civilisation: *bummei na*, civilised, cultured.
bumpō, grammar.
bun, a part.
Buppō, Buddhism.
bura-bura, in a sauntering manner.
burei, rudeness; *burei na*, rude; *go burei*, see p. 241.
huri, a suffix signifying bearing, gait.
busata, failure to give notice, remissness in paying a visit: *go busata*, see p. 241; *watakūshi ni busata de*, without letting me know.
bushi, a warrior.
buta, a pig.
butsu, to beat, to strike: *buchi-korosu*, to beat to death; *buchi-taosu*, to knock down.
buttsūkeru, (2) (for *buchi-tsūkeru*) to bump.
buttsuri to, slashingly.
byōbu, a screen.
byōin, a hospital.
byōki, a disease: *byōki (na)*, ill, sick.
byōnin, an invalid, a patient.
byōshin, a weakly body.

C.

- cha**, tea; *cha-nomi-jawan*, a tea-cup; *cha-ya*, a tea-house; *cha wo ircru*, to make tea.
- cha**, (termination of the emphasized gerund), see pp. 162, 177.
- chakūsuru**, (irreg.) to arrive.
- chan**, baby language for *Sau*, Mr., Mrs., or Miss.
- chanto**, quietly: *chanto shīta*, quiet.
- chawan**, a tea-cup, a bowl.
- chaya**, a tea-house.
- chi**, blood: *chi ga deru*, to bleed (intrans.); *chi-gatana*, a blood-stained sword.
- chi-banare**, weaning (of an infant).
- chichi**, a father; but see p. 250.
- chichi**, the breasts; hence milk.
- chie**, intelligence, cleverness.
- chifusu**, typhus; see p. 25.
- chigai**, a difference, a mistake: *chigai nai*, there is no doubt.
- chigau**, to differ, to be mistaken, to be the wrong one.
- chihō**, a direction, a district, a locality.
- chiisai** or **chiisa na**, small: *chiisaku naru*, to crouch.
- chikagoro**, recently.
- chikai**, near: *chikai uchi*, soon.
- chikara**, strength: *chikara wo tsūkusū*, to do one's best, to endeavour.
- chikazuki**, friendship, an intimate friend.
- chikuba**, a sort of toy stick on which children ride a cock-horse: *chikuba no tomo*, a friend from childhood upwards.
- chikūshō**, a brute animal, a beast.
- chin**, a Japanese pug. (Pugs are not included under the generic term *inu*, dog.).
- chira-chira**, flutteringly.
- chirasu**, to scatter (as the wind does dead leaves).
- chiri**, dust.
- chirimen**, crape.
- chiru**, to fall (as leaves or as the petals of flowers).
- chishiki**, talent, wisdom.
- chishitsu-gaku**, geology.
- chisō**, a stratum (of earth).
- chisō**, (generally with the honorific *go* prefixed) a feast.
- chi(t)to**, see *choito*.
- chō**, an auxiliary numeral; see p. 105.
- chō**, a butterfly.
- chō**, a measure of distance equivalent to about 120 yards English. There are 36 *chō* in the official *ri* or league. *Chō* also means street or ward: *ni-chōme*, the second ward (of such and such a street).
- chō**, a million.
- chōai**, love: *chōai suru*, to love.
- chōchaku suru**, (irreg.) to give a thrashing, to beat.

chōchin, a lantern.
chōchō, a butterfly.
chō-chō, an onomatope for the sound of beating.
chōdai suru, (irreg.) to receive respectfully; conf. p. 245.
chōdo, just, exactly.
chōhō, convenience: *chōhō na*, convenient, useful.
choi-choi(to), little by little, just a little.
choito, choto, chotto, chito, or **chitto**, just a little, a trifle: *choito shīta*, slight, trifling.
chōjō, the summit of a mountain.
chokki, a waistcoat.
Chōsen, Korea.
chōteki, a rebel.
cho(t)to, see *choito*.
chōyō, age; see p. 427, note 5.
chōza, sitting long, paying an interminable visit: *chōza suru*, to pay too long a visit.
chōzu, water to wash the hands with: *chōzu-ba*, a water-closet; *chōzu-bachi* or *chōzu-darai*, a washhand-basin.
chū, in; conf. p. 142.
chū, loyalty (to a superior): *chū wo tsukūsu*, to behave with perfect loyalty.
chūgen, a *samurai's* retainer of the lower sort.
chūgi, loyalty; conf. *chū*.
chūi, attention, care: *chūi suru*, to pay attention.

chūjō, a general or admiral of the second rank.
chūko, the Middle Ages.
chūmon, an order (e.g. at a shop): *chūmon-dōri*, as ordered.
chūryaku, see p. 448, note 7.
chūshi, cessation, stoppage.
chūshin, the centre.
chūshin, a loyal retainer.
chūtō, second class, middling.

D.

da, see pp. 216; 62, 145, 166.
dai, great, big, very. Used in compounds, as *dai-kirai*, greatly disliking.
dai, a word used to form ordinal numbers, see p. 112; *dai ichi ni*, in the first place.
dai, the auxiliary numeral for vehicles.
dai, a reign, a generation.
daibu, a good deal.
daichi, the ground.
daidai, an orange (hard-skinned sort).
daidokoro, a kitchen.
daigakkō, } a university.
daigaku, }
daigennin, a lawyer.
daiji, importance: *daiji na*, important; *daiji ni suru*, to take great care of.
daijin, a minister of state.
daijōbu (na), all right, safe and sound.

daikai, the ocean.
daikon, a large species of radish.
daiku, a carpenter.
daimyō, the title of a class of nobles in feudal times; conf. p. 7.
dairi, a substitute: *dairi-ininjō*, a power of attorney.
dai-sūki, very fond.
daitai, the general character of a thing, its main features.
daitōryō, a president,—of the United States, etc.
dajaku (na), indolent.
dake, only, about, as.....as.
damaru, to keep silence.
damasu, to cheat.
dampan, deliberation, consultation.
dan, a step: *dan-dan*, gradually; see also p. 336, note 22.
dangi, a speech, a sermon.
dango, a kind of dumpling.
dangō, consultation: *dangō suru*, to take counsel.
danjiru, (3) to consult.
danna, a master: *danna san* sometimes means you, see p. 45.
dano, a postposition; see p. 77.
danshi, a male child, a man.
darake, a suffix meaning smeared or covered with, as *chi-darake*, blood-smeared; *doro-darake*, all covered with mud.
dare? who?—*dare ka*, *dare mo*, *dare de mo*, sec. p. 45.

darō, see pp. 216; 145, 186.
dasu, to take out, to put outside; see also p. 212.
dashimono, something put forth, a show.
datta, see pp. 216; 62, 145, 186.
datte! see p. 402, note 4.
de, a postposition; see pp. 60, 43, 134, 230: *de aru*, *de arimasū*, and *de gozaimasū*, see pp. 62, 216; *de gozaimasū no*, see p. 78; *de mo*, see pp. 52, 92, 182; *de motte*, see p. 71; *de wa*, see pp. 62, 94.
de-guchi, an exit, the way out.
de-iri, the *entrée* to a house: *de-iri no isha*, a family physician.
de-kakeru, (2) to start off.
de-kata, a troupe of actors.
deki, (generally with honorific prefix *o*), or **dekimono**, anything which *comes out* on the skin, as a boil, a sore.
dekiru, (3) to come out, etc.; see p. 197: *dcki-agaru*, to be finished, ready.
dembata, landed property.
dempō, a telegram.
densembyō, an infectious disease.
denshin, telegraphy: *denshin-kyoku*, a telegraph-office.
deru, (2) to come out of, to issue forth, to go out: *de-au*, to meet out of doors, to encounter; *de-kakeru*, to go out.
deshabaru, to stick out, to obtrude (intrans.).

deshi, a pupil, a disciple.

deshita, see p. 217.

deshō, see p. 217.

desū, see pp. 62, 217, 145: *desu ga*, see p. 296.

dō, (concessive termination), see p. 163.

do, a time (*une fois*): *ichi-do*, once.

dō, same, e.g. *dōjitsu*, the same day; *dōyō*, the same manner.

dō **?** how?—*dō de mo*, anyhow; *dō itashimashite*, see p. 295, No. 3; *dō iu?* what kind of? what like? *dō (ni) ka*, *kō (ni) ka*, see p. 311, No. 7; *dō shite mo*, do what you will, in any case; *dō suru?* what to do?; *dō shita mon' da?* see bottom of p. 311.

dobu, a ditch.

dōbutsu, an animal.

dochi **?** or **dochira** **?** where? sometimes which?—for this word with *ka*, *mo*, or *de mo* added, see p. 50.

dodoitsu, a kind of popular song; see p. 455.

dōgi, a motion (at a public meeting, etc.).

dōgu, a utensil; *dōgu-ya*, a second-hand shop, a dealer in second-hand wares.

Doitsu, Germany: *Doitsu-jin*, a German; *Doitsu no*, German.

dōka, please; but see p. 249.

dokkoisho! see p. 231.

doko **?** where? *doko ka*, *doko*

mo, *doko de mo*, see p. 50; *doko kara?* whence? *doko made?* how far? *doko made mo*, see p. 69.

dokoera **?** whereabouts?

dokoro, see p. 41.

doku, poison: *doku ni naru*, to be unwholesome.

dokūshin(-mono), a bachelor.

domo, a pluralising particle; see p. 28.

do(mo), (concessive termination), p. 163.

dōmo! see p. 231.

don, bang: *don to*, with a banging noise.

donata **?** who?—*donata ka*, *donata mo*, *donata de mo*, see p. 50.

donna **?** what kind of? what like? *donna ni...mo*, however much.

dono **?** which? (adj.): *dono kurai?* how much?

dono, Mr. (in Book Language).

dore **?** which? (subst.): *dore ka*, *dore mo*, *dore de mo*, see p. 50; *dore hodo?* how much?

dōri, reason.

doro, mud: *doro-ashi*, muddy feet; *doro-darake*, all muddy; *doro-michi*, a muddy road.

dorobō, a thief.

dōsuru, (irreg.) to be agitated.

dote, an embankment, a bank.

dōtoku, morality: *dōtoku-tetsū-gaku*, moral philosophy.

doya-doya, tumultuously.

Doyōbi, Saturday.

dozō, a mud godown.
dōzo, please; but see p. 249.

E.

e! eh! eh?
e, a picture.
e, an inlet with a stream running into it.
ebi, a prawn.
eda, a branch of a tree, river, etc.
egaku, to paint pictures.
ei! ah! oh!
Ei(koku), England.
ekaki, a painter.
empitsu, a pencil.
empō, a long way off: *empō na*, distant.
en, a *yen* or Japanese dollar.
embifūku, a swallow-tail coat.
engawa, a verandah.
engumi, marriage.
en-kin, distance, how far?
enko, to sit (in baby language); see p. 234.
ennichi, a festival day; hence a fair.
enryo, diffidence: *enryo suru*, to be diffident.
ensoku, an excursion, a picnic.
enzetsu, a lecture: *enzetsu suru*, to lecture.
erai, wonderful, able, very.
eru, (2) to get; conf. p. 194.
eru, to choose: *eri-dasu*, to select from among several.

eshaku, an apology, a bow: *eshaku wo suru*, to bow, to apologise.
Ezo, the island of Yezo.

F.

fū, two (in enumeration).
fū! oh!
fuben, inconvenience: *fuben na*, inconvenient
fuda, a ticket.
fudan, the ordinary routine: *fudan no*, usual, common.
fude, a pen: *fude-sashi*, a pen-stand.
fudōsan, immovable property (for instance, land).
fueru, (2) to increase (intrans).
fūfu, husband and wife: *fūta-fūfu*, two married couples.
fuji, the wistaria plant.
fujin, a lady.
Fuji(-san), Fusiyama.
fujiyū, inconvenience: *fujiyū na*, inconvenient.
fūkai, deep.
fūkeiki, hard times, depression of trade.
fūkeru, (2) properly to deepen, but scarcely used except in *yo ga fūkeru*, to become late at night; *toshi ga fūkeru*, to grow old. Also to be steeped in (e.g. in wine and lust).
fūku, an auxiliary numeral; see p. 106.
fūku, to blow (e.g. the wind): *fūki-mawasu*, to blow round.

- fūku**, to wipe.
- fūkumu**, to contain, to include.
- fūkurasu**, to distend, to swell (trans.).
- fūkuro**, a bag: *o fūkuro*, a mother, but see p. 251.
- fūkuzatsu**, a medley, a complication: *fūkuzatsu na*, disorderly, complicated.
- fumbetsu**, discrimination.
- fumu**, to tread (on): *fumi-shimeru*, to tread firmly.
- fun**, a fraction, a tenth part, a minute: *jū-go-fun*, a quarter of an hour.
- fune**, any kind of boat or ship: *fune ni you*, to be sea-sick.
- funinjō**, unkindness.
- (fun)kwazan**, a volcano.
- Fūransu**, France: *Fūransu-jin*, a Frenchman; *Fūransu no*, French.
- fureru**, (2) to touch; hence to infringe.
- furi**, a fall (of rain or snow).
- furi**, airs, gait, pretence.
- furo**, a bath: *furo-ba*, a bath-place, a tub.
- furokku-kōto**, a frock-coat (from the English word).
- furoshiki**, a cloth used to wrap up parcels in.
- furū**, to fall,—said only of rain, snow, hail, etc.: *furi-dasu*, to come on to rain, etc.; *furi-komevareru*, to be kept indoors by rain or snow; *furi-komu*, to come into the house (said of rain, etc.).
- furū**, to brandish, to wave: *furimuku*, to turn and face.
- furue-goe**, a quivering voice.
- furueru**, (2) to quiver, to tremble.
- furui**, old (said only of things): *furū-dōgu*, an old utensil or curio.
- furūu**, to shake (trans.).
- fūsagaru**, to be obstructed, to be quite full.
- fūseru**, (2) to lie down, to go to bed.
- fūsetsu**, rumour, report.
- fūshigi**, a strange thing, a miracle: *fūshigi na*, strange.
- fūshin**, building: *fūshin-chū*, while building, while undergoing repairs.
- fūshinsetsu (na)**, unkind.
- fūshōchi**, dissent, objection: *fūshōchi wo iu*, to object.
- fusūke**, whisky (from English).
- fūta**, a lid.
- fūtago**, twins.
- fūtari**, two persons: *fūtari-mae*, portions for two.
- fūta(tsu)**, two: *fūtatsu-me*, second; *fūtatsu mitsu*, two or three: *fūtatsu oki*, every third (lit. leaving out two).
- fūto**, suddenly, accidentally.
- fūtodoki (na)**, insolent.
- fūton**, a bed-quilt.
- fūtoru**, to grow fat: *fūtotta*, fat.
- fūtsū (no)**, usual, general.

futsugō, inconvenience: *futsugō na*, inconvenient; less often improper.

futsūka, two days, the second day of the month: *futsūka-me*, the second day; *futsūka-yoi*, the day after a carousal.

Futsūkoku, France.

fuyasū, to increase (trans.).

fuyu, winter.

fuzai, not at home, absent.

fūzoku, manners, customs.

G.

ga, a postposition; see pp. 63, 86, 136, 138, 181, 221.

gachō, a tame goose.

gake, a talus, a precipice.

gake, while, during, as *kacri-gake*, while returning, on the way back.

gakkari, a sort of onomatopoeia for bodily exhaustion.

gakkō, a school.

gakkwa, a subject, or line of study.

gaku, science, learning.

gaku, a tablet, a picture (oblong and hard).

gakumon, study, learning: *gakumon suru*, to study.

gakūsha, a learned man.

gakūshi, a graduate.

gakūtai, a band of music.

gaman, patience: *gaman suru*, to be patient.

gan, a wild-goose.

gara, a suffix; see p. 312, footnote 18.

garasu, glass (from the Dutch).

garu, a verbal suffix; see p. 130.

Gasshūkoku, the United States.

gasū, see p. 62.

gata, a pluralising particle; see p. 28.

gaten, comprehension, acquiescence: *gaten suru*, to comprehend, to acquiesce; *gaten no ikan*, incomprehensible.

gatera, while, as, by way of.

gedai, a title; conf. p. 342, footnote 30.

gei, an accomplishment, a trick.

geisha, a singing-girl.

gejo, a maid-servant.

genan, a man-servant.

gen-an, the draft of a document.

gen-in, cause, origin.

genkin, ready money.

genkotsu, the knuckles.

genkwa(n), the entrance to a house, a porch.

genso, an essence, an element, a factor, an atom.

genzai, the present time.

geri, diarrhoea.

gerō, a (low-class) manservant.

gesū, see p. 62.

getsu, a month;—used only in compounds, as *ik-ka-getsu*, one month.

Getsuyōbi, Monday.

gi, duty, signification, affair.

gichō, a chairman, a president.

gimon, a question.
gimu, duty, an obligation.
gin, silver.
ginkō, a bank (for money): *gin-kō-shihei*, a bank-note.
giri, duty, right or proper feeling.
giri, only; see *kiri*.
giyaman, glass (the material).
go, five.
go, an honorific prefix; see pp. 239, 139.
go, after: *sono go*, since then.
go, the game of checkers: *go wo utsu*, to play at checkers.
gō, a designation, a name, a number.
gō, a district.
gobu-gobu, an onomatope for the gurgling sound made by a liquid when poured out.
gochisō, a feast.
gogo, the afternoon.
Go-gwatsu, May.
gohan, rice, food.
go-ishi, a counter at checkers.
go-jō, (五常), the five cardinal virtues, according to Confucius, viz., *jin, gi, rei, chi, shin*, i.e., benevolence, righteousness, propriety, wisdom, and sincerity.
go-jū, fifty.
goke, a widow.
goku, extremely, very.
gokuraku, paradise.
Go-kyō, see p. 420, note 10.
gomen, (properly *go men*), lit.

august pardon: *gomen nasai*, please excuse me.
gomi, dust (on things).
gondaiyū, the title of a high official of former times, a kind of vice-minister.
Go-on, see p. 7.
goran nasaru, (irreg.) to deign to look; conf. pp. 12 and 245. Occasionally *goranjiru* (3) occurs in the same sense.
goro, time, about, as *kono goro*, now; *san-ji-goro*, about three o'clock.
go-roku, five or six.
gosho, a palace.
gosū, see p. 62.
goten, a palace.
gotoki, like, such as; see p. 118.
goto (ni), a suffix meaning each, every.
Gotto, the Christian God; see p. 6.
goza, rush-matting.
gozaimasū, { to be; see pp. 167,
 215; 62, 78, 117,
gozarimasū, { 121, 125, 126, 137,
 186: *de gozai-*
gozaru, { *masū*, see p. 216,
 62.
gozen, boiled rice, (hence) a meal.
gozen, the forenoon.
gu, stupid; see p. 251.
gujin, a dolt, an ignoramus.
gumai, stupid and ignorant.
gumpuku, military uniform.
gun, a district.

gunkan, a war-vessel.
gururi, around.
gusai, my wife; see p 251.
gushi, (with honorific prefix *o*),
 the Court word for hair.
gutto, tightly, suddenly.
guzu-guzu, a word descriptive of
 the sound or act of complaining
 or scolding.
gwaikoku, foreign countries,
 abroad: *gwaikoku-jin*, a foreigner;
gwaikoku no, foreign.
gwaimushō, the foreign office.
gwaitō, an overcoat.
gwanko (na), obstinate, in-
 veterately prejudiced.
gwan-yaku, a pill.
gwatsu, a month; see p. 114.
gyō, work, business.
gyūniku, beef.

H.

ha, a leaf (of a tree).
ha, a tooth: *ha-migaki*, tooth-
 powder; *ha ga itai*, I have a
 toothache.
habakari, shamefacedness,
 (hence) a water-closet.
habakaru, to be ashamed, to
 dread.
habikoru, to spread (intrans.);
 to get disseminated.
hachi, a bee, a wasp.
hachi, a pot.
hachi, eight.
Hachi-gwatsu, August.

hachi-jū, eighty.
hachimaki, a handkerchief tied
 round the head:—*wo suru*, to
 tie a handkerchief, etc.
hadaka (na), naked.
hadan, breaking off: *hadan suru*,
 to break off (e.g. intercourse).
haeru, (2) to grow (intrans.).
hagaki, a post-card.
hagane, steel.
hagi, the lespedeza shrub.
haha, a mother; but see pp.
 250—1.
ha-hā, ho! oh! I see.
hai, the auxiliary numeral for
 cupfuls of liquid.
hai, a fly.
hai! same as *he!*
haiken suru, (irreg.) to look re-
 spectfully at something belong-
 ing to a superior; conf. pp. 12
 and 245.
hairi-kūchi, an entrance, the
 way in.
hairu, to go in; *haitte iru*, to be
 inside, to be included.
ha-isha, a dentist.
haishaku suru, (irreg.) to borrow,
 see p. 245.
haitatsunin, a postman.
haji, shame, humiliation: *haji wo*
kaku, to be put to shame.
haji, the edge, ledge, or end of
 anything.
hajimari, the beginning.
hajimaru, to begin (intrans.).
hajime, the beginning.

hajimeru, (2) to begin (trans.);
conf. bottom of p. 89.

hajimete, (gerund of *hajimeru*),
for the first time, never before:
conf. p. 334, No. 20.

haka, a tomb.

hakama, a kind of wide trousers
worn in half full dress.

hakaru, to weigh, to estimate, to
plot: *hakarazu*, unintentionally.

haki-dame, a dust-heap.

hakkiri (to), clearly.

hako, a box.

hakobu, to transport, to carry.

haku, a count (noble).

haku, to spit, to vomit: *tan
wo haki-tsūkeru*, to spit on a
person.

haku, to sweep.

haku, to wear or put on the
feet or legs.

hakubutsūkwan, a museum.

hakumai, hulled rice.

hakurai, imported from abroad:
hakurai-hin, an imported article.

hakurankwai, an exhibition.

hakūshaku, the title of count.

hama, the sea-beach, the strand.

hambun, half: *hambun-chigai*,
a difference of half.

ha-migaki, tooth-powder.

hamono, a blade.

han, a clan (in feudal Japan).

han, half: *han-nichi*, half the
day; *han-nigori*, see p. 22 and
conf. p. 20; *jū-ichi-ji han*, half-
past eleven.

han, rice, a meal.

hana, a flower, a blossom: *hana-
ike*, a flower-vase; *hana-mi*, go-
ing to see the blossoms; *hana-
yome*, a bride.

hana, the nose: *hana-fūki*, a
pocket-handkerchief; *hana no
saki*, the tip of the nose.

hanahada, very: *hanahada mot-
te*, see p. 71.

hanahadashii, excessive, ex-
treme.

hanare-mono, a separate or
separable thing.

hanareru, (2), to separate from,
to part with.

hanashi, a story, a talk, some-
thing said or told: *hanashi no
tsuide*, à propos of something
said.

hanasu, to speak, to tell: *hana-
shi-kakeru*, to break off in the
middle of saying something.

hane, a feather, a wing.

han-eri, a kind of kerchief, used
by women to trim the front part
of a dress near the neck.

haneru, (2) to splash,—as mud
(intrans.); to cut off,—as a head
(trans.).

hankyō, an echo.

hanshi, a common kind of writing
paper.

hanshō, a fire-bell.

haori, a sort of coat worn by the
upper and middle classes as half
full dress.

- happi**, a kind of cheap livery-coat worn by servants and coolies.
- hara**, a moor.
- hara**, the abdomen: *hara ga heru*, to be hungry; *hara ga itai*, to have a stomach-ache; *hara wo tateru*, to get angry.
- hara-kiri**, see p. 33.
- harau**, to clear away (trans.); hence to pay.
- hareru**, (2) to clear (intrans.),—said of the sky or clouds.
- hari**, a pin, a needle.
- hari-gami**, a paper label; *hari-gami wo suru*, to paste on a label.
- harigane**, wire.
- hari-tsūke**, crucifixion: *hari-tsūke ni suru*, to crucify.
- haru**, to stick (trans.).
- haru**, spring(-time).
- haruka**, afar.
- hasami**, scissors.
- hasamu**, to cut with scissors.
- hasen**, shipwreck: *hasen ni au*, to be shipwrecked.
- hashi**, chopsticks.
- hashi**, a bridge.
- hashigo**, a ladder: *hashigo-dan*, a staircase.
- hashira**, a post; also the auxiliary numeral for Shintō gods and goddesses.
- hashiru**, to run.
- hasu ni**, obliquely.
- hata**, the side,—e.g. of a canal or of a well.
- hata**, a flag.
- hatachi**, twenty years of age.
- hatake**, a vegetable field.
- hatamoto**, one of a rank in feudal Japan which came next to that of *daimyō*.
- hataraki**, work, action.
- hataraku**, to work.
- hate-na!** well I never! how extraordinary!
- hateru**, (2) to finish (intrans.).
- hato**, a pigeon.
- hatsūka**, twenty days, the twentieth day of the month.
- hatsumei**, an invention, a discovery, inventive genius.
- hattatsu**, development, progress: *hattatsu suru*, to develop (intrans.).
- hatto**, an onomatope for starting,—as with fright or sudden recollection of something forgotten.
- haya-goshi**, see *koshi*.
- hau**, to creep.
- hayai**, quick, early.
- hayari**, a fashion: *hayari no*, fashionable; *hayari-gi*, a fashionable craze.
- hayaru**, to be wide-spread (e.g. a disease), to be fashionable.
- hayashi**, a forest.
- hayasu**, to grow (trans.),—e.g. a beard.
- haya-tsūkegi**, a lucifer match.
- hazu**, necessity, should, ought; conf. p. 39.
- hazukashii**, bashful.

hazukashisa, bashfulness.
hazure, the end (e.g. of a village).
he! hei! or hai! yes; but see bottom of p. 228.
hebi, a snake.
hei! same as *he!*
hei, a hedge, a fence.
hei, broken down, effete; see p. 251.
Heika, Your, His, or Her Majesty.
heikin, an average.
heisha, our firm; see p. 251.
heishi, a soldier, troops.
heisotsu, a common soldier.
heitai, a soldier, troops.
hempī, out-of-the way.
hempō, requital: *hempō-gaeshi*, tit for tat.
hen, a change: *hen na*, odd, queer.
hen, a neighbourhood, a locality.
hen, a time (*une fois*).
hen, a section of a book, a treatise.
henji, an answer.
henkwa, a change.
hentō, an answer: *hentō suru*, to answer.
herasu, to diminish (trans.).
heru, to diminish (intrans.).
heru, (2) to pass through.
heta (na), a bad hand at, unskilful.
heya, a room, a cabin.
hi, the sun, hence a day: *hi ga kureru*, the day is waning, darkness approaching.
hi, fire.

hī, one (in enumeration).
hibachi, a brazier.
hibashi, fire-tongs.
hidari, the left (side).
hidoi, harsh, cruel: *hidoi me ni au*, to experience harsh treatment; *hidoi me ni awaseru*, to treat harshly.
hieru, (2) to be cold.
higasa, a parasol.
higashi, east: *higashi-kita*, north-east; *higashi-minami*, south-east.
hige, the beard: *hige wo hayasu*, to grow a beard.
hiji, the elbow.
hijō (na), unusual, extraordinary.
hikaru, to shine, to glitter.
hiki, an auxiliary numeral; see p. 106.
hiki-dashi, a drawer.
hiki-fuda, a circular, an advertisement.
hiki-shio, low tide.
hikkomu, to retire inside.
hikkonuki suru, (irreg.) to draw (a sword).
hiku, to pull, to draw, hence to quote: *hiki-dasu*, to draw out; *hiki-nuku*, to draw (e.g. a sword); *hiki-utsuru*, to remove (intrans.), to change houses.
hikui, low.
hikutsu, servility: *hikutsu na*, servile.
hikyō, cowardice: *hikyō na*, cowardly.

hima, an interval, leisure : *hima wo yaru*, to dismiss, also to allow to go on leave.

hinata, the sun (only in the sense of sunlight) : *hinata ye hosu*, to dry in the sun.

hinkō, conduct : *hinkō no ii*, well-conducted, moral.

hipparikko suru, (irreg.) to pull backwards and forwards.

Hira-gana, the cursive form of the Jap. syllabary ; see p. 9.

hirakeru, (2) to be opened out, to become civilised.

hiraku, to open, to civilise.

hirattai, flat.

hiroi, broad.

hiroi, (with prefix *o*), see p. 235.

hiroi-mono, something picked up, a find.

hirou, to pick up, hence to find.

hiru, (3) to dry (intrans.).

hiru, day-time, noon ; *hiru (-go-zen)*, the midday meal, luncheon.

hiru-sugi, afternoon.

hīshashii, long (of time).

hisō suru, (irreg.) to guard jealously, to treasure up.

hisuru, (irreg.) to compare.

hissori to, quiet, deserted.

hītai, the brow.

hīto, a person, a human being ; conf. p. 46 : *hīto-gara*, personal appearance, a distinguished air ; *hīto-goroshi*, murder, manslaughter, a murderer ; *hīto-me*, public notice ; *hīto-mezurashii*,

rare (of visitors, etc.) ; *ano hīto*, he, she.

hītoe, properly one fold ; hence single. *Hītoe ni* sometimes means earnestly, only, please.

hītori, one person, hence alone : *hītori-de ni*, of itself, spontaneously.

hīto(tsu), one ; sometimes whole, all, same : *hīto-ban*, all night long ; *hīto-me*, one look ; *hīto-tōri*, generally ; *hītotsu michi*, the same road ; *hītotsu oki*, alternate.

hitsuyō (na), indispensable.

hiya, cold ; hence, with the honorific prefix *o*, cold water (so called at Court and by women).

hiyo, the Court word for a shirt.

hiyori, the weather.

hiza, the knee : *hiza wo tsūku*, to fall on one's knees.

ho, a sail : *ho-bashira*, a mast.

hō, a law, a rule, a usage.

hō, side ; but see p. 140 ; *hō ga yoi* (or *ii*), see pp. 172, 249.

hōbō, on all sides, everywhere.

hōchō, a knife.

hodo, degree, quantity, proper limit, about, as *nan-ri hodo?* about how many miles?—Also as much as, conf. pp. 111, 141, 143 ; *hodo naku*, forthwith.

hoeru, (2) to bark : *hoc-kakaru*, to spring at with a bark.

hōgaku, a direction (point of the compass).

- hohō!** oh!
hōhō, manner, way, rule.
ho-ho-ho! the sound of laughter.
hoka, another place, besides,
 ' except: *no hoka ni*, besides; ...
suru ni hoka wa nai, there is
 nothing for it but to; ... *hoka de*
mo nai ga, see p. 297, No. 26.
hokennin, an underwriter.
hokku, a stanza of seventeen
 syllables; see p. 453.
hoko, a fork (from the English
 word).
hōkōnin, a servant.
hokori, dust (in the air).
homburi, regular rain,—not a
 mere shower.
home, praise.
homeru, (2) to praise.
hon, a book.
hon, an auxiliary numeral; see
 p. 106.
hone, a bone: *hone ga oreru* or
hone wo oru, to take a great
 deal of trouble.
hongoku, one's native country.
honō, a flame.
honshō, the original and true
 character.
hōntō, truth: *hōntō no*, true,
 real.
hon-ya, a book-store, hence a
 bookseller.
hon-yaku, a translation: *hon-*
yaku suru, to translate.
honzon, see p. 440, foot-note 12.
hōō, a phoenix.
- hora(-ana)** a cave.
horeru, (2) to be in love.
hori, a canal, a moat.
horimono, a carving.
hōritsu, a law: *hōritsu-gaku*,
 legal studies.
horobiru, (3) to be overthrown
 or ruined.
horobosu, to overthrow, to ruin.
horu, to dig, to excavate, to carve.
hōru, to throw.
hoshi, a star.
hoshii, desirous; see p. 63.
hosoi, narrow: *hosoi-nagai*, slen-
 der.
hōsō, small-pox.
hossuru, (irreg.) to wish.
hosu, to dry (trans.).
hotaru, a fire-fly.
hotoke, a Buddha.
hotondo, almost; (with a nega-
 tive) hardly.
hototogisu, a cuckoo.
hōyū, a friend.
hōzu, an end, a limit.
hyaku, a hundred: *hyaku-man*, a
 million.
hyaku-manako, a sort of game
 or show, in which a number of
 masks are used.
hyakūshō, a peasant, a farmer.
hyōban, rumour, report: *hyōban*
wo suru, to gossip.
hyōgi, a conference.
hyoro-hyoro, an onomatopoe for
 staggering.
hyorotsūku, to stagger.

hyōtan, a gourd.

I.

i, (oftener *ido*) a well.

ibi, vulg. for *yubi*, a finger.

ichi, one: *ichi-nim-biki*, pulled by one man; *ichi-nin-nori*, accommodating one person.—*Ichi* is used idiomatically, e.g. in *ichi-ban*, number one, but also first, most (see p. 142); *ichi-nichi*, one day, but also the first of the month, all day long; *ichi-nichi oki*, alternate days.

ichi(-ba), a market(-place), a fair.

ichi-ban, number one, first; hence used as a prefix to indicate the superlative.

ichi-gai, altogether.

ido, a well.

ie, a house: *ie no uchi*, indoors.

ie, no; see p. 228.

iedomo, though; sometimes even.

iezuto, presents brought to those at home by one returning from a journey.

ifūku, a garment.

Igirisu, England: *Igirisu-jin*, an Englishman; *Igirisu no*, English.

igo, henceforward.

ii, a corruption of *yoi*, good.

ii-tsūkeru, (2) to order; less often to inform.

ii-yō, a way of saying.

ijiru, to meddle, to tease.

ijō, from thence upwards, that and upwards (the Japanese generally reckoning inclusively).

ika ♪ an interrogative word found in *ikaga*, the compounds *ikahodo*, etc.: *ika na koto?* what sort of? what?

ikaga ♪ how?

ikahodo ♪ how much?

ikan ♪ or ikani ♪ how?

ikanimo, yes, certainly.

ikari, an anchor.

ikasu, to vivify, to free.

ikenai, (neg. potent. of *iku*, to go) "is no go," won't do.

iki, the act of going, the way there.

iki-gake, while going, on the way to.

iki-nari, abruptly.

ikioi, strength, force.

ikiru, (3) to live: *ikite iru*, to be alive.

ikka ♪ what day? such and such a day.

ik-kon, a glass (of wine.)

iku ♪ how many? *iku bun ka*, rather, more or less; *iku-hon?* *iku-mai?* *iku-nin?* *iku-tabi?* etc., see p. 111.

iku, (irreg.) to go; see pp. 167, 245: *iki-au*, to chance to meet; *iki-chiganu*, to cross and miss one another; *iki-kacru*, to go and come back again; *iki-tagaru*, to want to go; *iki-todoku*, to reach,

- to be effectual ; *itte shimau*, to go away.
- ikura** ♪ how much ? *ikura ka, ikura mo, ikura de mo*, see p. 50; *ikura mo nai*, there are hardly any.
- ikūsa**, war : *ikūsa wo suru*, to make war.
- iku(tsu)** ♪ how many ?—*ikutsu mo, ikutsu de mo*, see p. 50.
- ima**, now : *ima-doki*, or *ima-jibun*, now ; *ima motte*, see p. 71 ; *imasara*, now again ; *ima ni itatte*, by this time.
- imaimashii**, disagreeable.
- imashimeru**, (2) to reprove, to warn.
- imi**, signification, meaning.
- imo**, a potato.
- imōto**, a younger sister.
- ina!** nay ! *ina ya*, yes or no.
- inabikari**, lightning.
- inai**, within the limits of ; towards the interior.
- inaka**, the country (as opposed to the town).
- ine**, rice (growing).
- Indo**, India.
- inkyō**, see p. 362, note 11.
- inochi**, life.
- inori**, prayer : *inori wo suru*, to pray.
- inoru**, to pray.
- inshi**, a stamp, especially a postage-stamp.
- inu**, a dog.
- ip-pai**, one cupful, full : *ip-pai na*, full.
- ippan (no)**, general, universal.
- irā**, see p. 187.
- irai**, henceforth, since, after.
- iraserareru**, (2) see pp. 167, 244—5.
- irasshai**, or **iraserare**, imperative of *irassharu*, see p. 167, 247.
- irassharu**, (irreg.) see pp. 167, 187, 217, 244, 245.
- ireba**, an artificial tooth.
- ireru**, (2) to put in, to insert ; to make (tea) ; conf. pp. 222—3.
- iri-kunda**, complicated.
- iri-mame**, parched peas.
- iriyō (na)**, needed, necessary.
- iro**, colour ; *iro-iro*, all sorts.
- iru**, to enter ; conf. p. 222—3 : *irikomu*, to enter.
- iru**, (3) to be ; see pp. 186, 217, 222—3, 245 ; ...*irarenai*, (preceded by a negative) cannot do without.
- iru**, (3) to shoot.
- irui**, garments, clothing.
- isha**, a physician.
- ishi**, a stone.
- ishi-bei**, a stone wall.
- ishin**, see p. 430, note 3.
- ishi-ishi**, the Court word for *dango*, a dumpling.
- i-shoku-jū**, clothing, food, and shelter.
- isogashii**, busy.
- isogi**, a hurry.
- isogu**, to make haste.
- issakujitsu**, the day before yesterday.

is-shin, one person: *jibun is-shin*, oneself only.
isshin, see p. 430, note 3.
isshō, a whole life-time.
issho, together.
isshu, a kind, a sort.
is-sō, a pair.
isu, a chair.
itadaku, to receive; see pp. 198, 244, 245.
itai, painful, hurting.
itameru, (2) to hurt (trans.).
itamu, to hurt (intrans.).
itaru, to reach: *ni itaru made*, down to; *ni itatte*, at.
itasu, to do; conf. p. 190.
itatte, very.
itchi, union, unison.
ito, a string, thread.
itoma, leave (of absence), dismissal: *mō o itoma itashimasū* (or *mōshimasū*), I must be saying goodbye.
itou, to avoid, to shun, to mind.
itsu, same as *ichi*, one.
itsu? when?—*itsu ka*, *itsu mo*, *itsu de mo*, see p. 50; *itsu made (tatte) mo*, see p. 69; *itsu no ma ni ka*, some time or other.
itsūka, five days, the fifth day of the month.
itsu(tsu), five.
itsuwari, a lie.
ittai, altogether; but sometimes almost an expletive.
it-tan, once.
it-toki, one hour, once.

iu, to say, see pp. 168, 180, 245: *to itte*, see p. 80; *to iu*, see pp. 55, 67, 80; *to ka iu*, see p. 67; *to itte mo*, see p. 182; *to wa itedo(mo)*, see p. 182; *ii-dasu*, to say, to express, to enounce; *ii-kakeru*, to address (in speaking); *ii-kikaseru*, to tell; *iu made mo nai*, needless to remark.
iwa, a rock.
iwaba, see p. 180.
iwaku, a Classical form of *iu*, to say; see p. 429, note 10.
iwayuru, see p. 423, note 20.
iya! nay! no! *iya na*, objectionable; *iya desū yo!* see p. 298, No. 31, and foot-note.
iyagaru, to dislike.
iyoi-yoi, more and more.
izumi, a spring, a fountain.
izure? which? in any case; but often a mere expletive: *izure no*, some...or other.

J.

ja, a contraction of *de wa*; see pp. 62, 94, 217: *ja nai ka*, see pp. 62, 184.
ja, to be; see p. 217.
jama, obstruction, impediment: *jama wo suru*, to be in the way; *o jama*, see pp. 241, 300 (No. 49).
jano, the Kyotō equivalent of *dano*.
jari, gravel.
ji, earth, ground.

- ji**, time, hour, as in *nan-ji?* what o'clock? *roku-ji han*, half-past six o'clock.
- ji**, a written character, specifically a Chinese ideograph.
- jibeta**, the ground.
- jibiki**, a dictionary.
- jibun**, a time, a season.
- jibun**, self.
- jigi**, (generally with *o*) a bow—of the head and body.
- jigoku**, hell.
- ijitsu**, a fact.
- jikan**, a period of time, an hour.
- jika-tōchaku**, self-confutation.
- jiki** (*ni*), immediately.
- jikisan**, a vassal of sufficiently high rank to be allowed personal access to the Shōgun.
- jikken-shitsu**, a laboratory.
- jikken-tetsūgaku**, the positive philosophy, Comtism.
- jikō**, temperature, the state of the weather.
- jikoku**, an hour, time, period.
- jimbutsu**, people, figures (as opposed to scenery, etc.).
- jimen**, a plot of ground.
- jimmin**, the people (of a country).
- jimusho**, an office.
- jin**, a person, a man.
- jinja**, a Shintō temple.
- jinka**, a human habitation, a house.
- jinrikī**(*sha*), a jinrikīsha, i.e., a species of bath-chair pulled by a man.
- jinryoku suru**, (irreg.) to endeavour, to do one's very best.
- jinshu**, a race of men.
- Jinta-miso**, see p. 430, note 2.
- jiro-jiro**, furtively, by snatches.
- Jirō**, a man's name; see p. 35.
- jiron**, an opinion, a contention.
- jisan suru**, (irreg.) to bring (respectful).
- jisatsu**, suicide: *jisatsu suru*, to commit suicide.
- jisetsu**, a season. a time.
- jishin**, self.
- jishin**, an earthquake.
- jishimban**, a ward-office, a warden,—a kind of police-office and of policemen, under the Tokugawa régime.
- jisho**, a dictionary.
- jissai**, practice (as opposed to theory).
- jisuru**, (irreg.) to refuse.
- jiten**, a dictionary.
- jitsu**, truth: *jitsu no*, true.
- jitsu-getsu**, the sun and moon.
- jiyū**, freedom, liberty: *jiyū na*, free: *jiyū-scido*, a free government; *jiyū-scido-ron*, radical opinions.
- jizai**, freedom,—rather in private than in political matters.
- jō**, passion, tenderness.
- jō**, a lock: *jō wo orosu*, to lock.
- jō**, the auxiliary numeral for mats: *hachi-jō ni roku-jō*, one room of eight mats and another of six.

jō, on, with regard to, in the matter of.

jōbu (na), sturdy, solid, strong.

jōbukuro, an envelope (for letters).

jochū, a maid-servant.

jōdan, a joke: *jōdan wo iu*, to joke; *jōdan-majiri ni*, half-jokingly.

jogaku, female education.

jōkisen, a steamer.

jōkisha, a railway train.

jōrei, an official regulation or bye-law.

jōriku suru, to land (intrans.).

gorō (commonly, but less correctly, *jōrō*) a courtesan.

jōsama, (generally with *o* prefixed), a young lady, Miss, a daughter (honorific).

jōsan, short for *jōsama*.

Jōtei, God (lit. the supreme Emperor).

jōtō, first-class: *jōtō-shakwai*, good society.

jōyaku, an agreement, a treaty.

jōzu (na), a good hand at, skilful.

jū, the *nigori*'ed form of *chū*; see p. 142.

jū, ten: *jū-man*, a hundred thousand; *jū ni hak-ku* eight or nine out of ten.

juban, a shirt.

jūbun, plenty, ample.

jū-go, fifteen: *jū-go-nichi*, fifteen days, the fifteenth day of the

month; *jū-go-roku*, fifteen or sixteen.

Jū-gwatsu, October.

jū-hachi, eighteen; *jū-hachi-nichi*, eighteen days, the eighteenth day of the month.

jū-ichi, eleven: *jū-ichi-nichi*, eleven days, the eleventh day of the month.

Jū-ichi-gwatsu, November.

jū-jū, over and over again.

jū-ku, nineteen: *jū-ku-nichi*, nineteen days, the nineteenth day of the month.

jumoku, a tree.

jumpū, a fair wind.

jun, the regular order or turn.

jū-ni, twelve: *jū-ni-nichi*, twelve days, the twelfth day of the month.

Jū-ni-gwatsu, December.

junsa, a policeman.

jū-roku, sixteen: *jū-roku-nichi*, sixteen days, the sixteenth day of the month.

jū-san, thirteen: *jū-san-nichi*, thirteen days, the thirteenth day of the month.

jū-shi, fourteen.

jū-shichi, seventeen: *jū-shichi-nichi*, seventeen days, the seventeenth day of the month.

jū-yokka, fourteen days, the fourteenth day of the month.

K.

ka, a mosquito.

- ka**, an auxiliary numeral; see p. 106.
- ka** ^ρ an interrogative postposition; see pp. 66, 52, 271: *ka mo*, see p. 70; *ka mo shiran*, perhaps.
- kabe**, a mud wall.
- kabe**, (with honorific prefix *o*), the Court word for *tōfu*, bean-curd.
- kabuseru**, (2) to put on to another's head, to impute.
- kachin**, the Court word for *mochi*, a rice-cake.
- kado**, a gate; sometimes an item.
- kaeri**, the way back; *kaeri-gake ni*, on the way back.
- kaeru**, a frog.
- kaeru**, (2) to change (trans.).
- kaeru**, to return (intrans.), hence to go away.
- kaesu**, to give back, to send back, to return (trans.).
- kaesu-gaesu**, over and over again.
- kaette**, contrary to what one might have expected, rather.
- kagami**, a mirror.
- kage**, shade, shadow, reflection, hence influence: *no kage ni*, in the shadow of, hence behind: *o kage sama*, see p. 303, No. 84—5.
- kagen**, amount, hence flavour, also the bodily feelings; conf. p. 298, No. 32, foot-note.
- kagi**, a key.
- kagiri**, a limit: *kagiri no nai*, boundless.
- kagiru**, to limit, to be limited: ... *ni kagirazu*, is not restricted to..., not only.
- kago**, a kind of palanquin.
- kahe**, coffee (from the French).
- kai**, a shell.
- kai-ageru**, (2) to buy up (said of the government); also to buy at a higher price.
- kaigun**, a navy.
- kaihen**, the sea-shore.
- kai-inu**, a pet dog.
- kaijō**, the surface of the sea: *kaijō-hoken*, marine insurance.
- kaiko**, a silkworm.
- kaikwa**, civilisation: *kaikwa suru*, to become civilised.
- kaimono**, a purchase, shopping.
- kaisan**, dispersion, adjournment: *kaisan suru*, to disperse.
- kaisei**, amendment, revision: *kaisai suru*, to revise.
- kaishin**, reform: *kaishin suru*, to reform.
- kaji**, a rudder.
- kaji**, household affairs: *kaji-muki*, the state of a household.
- kakari-ai**, implication,—e.g. in a crime.
- kakaru**, to hang (intrans.), to be in place, e.g. a bridge; see also p. 212: *o me ni kakaru*, see p. 72. Sometimes *kakaru* means to cost, also to take time.
- kakato**, the heel.
- ake-au**, to discuss, to bargain, to arrange about.

kakemono, a hanging scroll.
kakene, an overcharge: *kakene wo iu*, to make an overcharge.
kakeru, (2) to run.
kakeru, (2) to be flawed or nicked, to wane.
kakeru, (2) to hang (trans.), to put; see also p. 213.
kakeru, (2) to write (intrans.); conf. p. 200—1.
kake-hiki, bargaining.
kaki, an oyster.
kaki, a persimmon.
kaki-tsūke, a note, a memorandum, a bill.
Kakka, Your or His Excellency.
kakkoku, all countries, foreign countries in general: *kakkoku kōshi*, the corps diplomatique.
kaku, an angle: *kaku-zatō*, loaf-sugar.
kaku, each (in compounds).
kaku, to scratch, to write: *kaki-owaru*, to finish writing; *kaki-sokonau*, to make a mistake in writing; *kaki-tsūkeru*, to jot down.
kakubetsu (no or na), different, special.
kakujitsu, every other day.
kakumei, a revolution (in government, etc.).
kakureru, (2) to hide (intrans.).
kakūshaku, see p. 426, note 3.
kakūsu, to hide (trans.).
kamau, to have to do with, to

meddle with, to matter: *kamai-masen*, it doesn't matter.
kamben, forbearance, forgiveness: *kamben-zuyoi*, patient.
kame, a tortoise.
kame, a European dog; see p. 25.
kami, the hair of the head: *kami-hasami*, hair-cutting.
kami, above, upper: *o kami*, the government; *o kami san*, see *okamisan*.
kami, a Shintō god or goddess. By most of the Protestant missionaries this term has been adopted to denote the Christian God.
kami (no ke), the hair of the head: *kami-yui*, a hair-dresser.
kami, paper: *kami-ire*, a pocket-book; *kami-maki-tabako*, a cigarette.
Kamigata, a general designation for the old capital Kyōto and its neighbourhood.
kami-hasami, hair-cutting.
kaminari, thunder.
kamo, a wild-duck.
kampan, the deck of a vessel.
kampeki, the temper (of a person): *kampeki ni sawaru*, to irritate one's temper.
kampuku, see *kanshin*.
kamu, to bite.
kan, interval; see p. 115.
kan, heating (*sake*): *kan wo tsūkeru*, to heat sake.

- Kana**, the Japanese syllabic writing; see p. 9.
- kanagu**, metal work, metal fastenings.
- kanai**, inside a house, all the members of a household; hence a humble word for wife.
- kanarazu**, positively, certainly.
- kanau**, to correspond, to agree with, to eventuate, to succeed.
- kan-dan**, cold and heat, temperature.
- kandankei**, a thermometer.
- kane**, metal, money: *kane-irc*, a purse; *kane-mochi*, a rich man.
- kane**, a bell.
- kaneru**, (2) to be unable; see p. 197.
- kanete**, beforehand, together.
- kangae**, consideration, reflection, a thought, an intention: *kangae ga tsūku*, to hit on an idea; *kangae no ue*, on consideration.
- kangaeru**, (2) to consider, to reflect.
- kani**, a crab.
- kanji**, a feeling: *kanji ga okoru*, to begin to feel.
- kanjiru**, (3) to feel.
- kanjō**, an account, a bill: *kanjō wo suru*, to do accounts.
- kannin**, patience: *kannin suru*, to be patient.
- kannushi**, a Shintō priest.
- kano**, Classical for *ano*, that.
- Kan-on**, see p. 7.
- kanro**, lit. sweet dew, hence delicious,—said of liquor.
- kanshaku**, a quick temper: *kanshaku-mochi*, quick-tempered.
- kanshin**, admiration, astonishment: *kanshin suru*, to admire, to be astonished at.
- kanshu**, hot *sake*.
- kantei**, criticism: *kantei suru*, to judge critically.
- kanzashi**, a hair-pin.
- kanzume(-mono)**, tinned provisions.
- kao**, the face: *kao-zoroi*, everybody being present, the full troupe.
- Kara**, China.
- kara**, a postposition; see pp. 68, 268: *kara shite*, see p. 68; *kara to itte*, see p. 81.
- kara**, a collar, (from the English).
- kara (na)**, empty.
- karada**, the body (of any living creature).
- karakane**, bronze.
- karashi**, mustard.
- karasu**, a crow: *karasu-mugi*, oats.
- kare**, Classical for *are*, that: *kare kore*, this, that, and the other; more or less, pretty well.
- kari**, (in compounds), temporary.
- kari-nushi**, a debtor.
- kariru**, (3) to borrow, to hire; conf. pp. 160, 245: *kari-kiru*, to hire the whole of.
- karonjiru**, (3) to think lightly of.

karui, light; hence soft (in speaking of water).

karuta, a playing card (from the Spanish *carta*).

kasa, a broad sun-hat, a parasol, an umbrella.

kasa, quantity, amount.

kasamaru, to be piled up, to be repeated.

kasameru, (2) to pile up, to repeat.

kasanete, several times, again.

kashikoi, awe-inspiring; also clever.

kashikomaru, to receive orders respectfully: *kashikomarimashita*, all right, Sir!

kashikomu, to reverence.

kashikosa, awe-inspiringness, cleverness.

kashi-nagaya, a *nagaya* to let. (Conf. *nagaya*, p. 275, foot-note 3.)

kashi-nushi, a creditor.

kashira, the head, a chief, a superior.

kashi(wa), an oak-tree.

kasu, to lend, to let (e.g. a house).

kasūteira, sponge-cake, conf. p. 25.

kata, the side of anything, a direction, hence one side, one: *kata-ashi*, one foot; *kata-te*, one hand: (o) *kata*, a gentleman, a lady. *Kono kata* sometimes means since.

kata, a shoulder: *kata-saki*, d^o.

kata-gata, at the same time as, on the occasion of; conf. p. 332, No. 7.

katai, hard, hence strict, honest.

kata-kage, shade on one side of the road.

Kata-kana, the square form of the Jap. syllabary; see p. 9.

kataki, an enemy (private).

katamaru, to grow hard.

katana, a sword: *katana-ya*, a sword-shop, a dealer in swords.

katazukeru, (2) to put away.

katchiri, a word expressive of the sound of clicking.

katō, low class, third class (on railways, etc.).

katoku, a patrimony.

katsu, to conquer, to win.

katte, will, choice, (hence) convenience, (hence) kitchen: *anata no go katte desū*, you can do as you like; *katte narite iru*, to know one's way about a house.

katto, an onomatopoe for suddenness.

kau, to buy: *kai-kiru*, to buy up the whole of; *kaimono*, a purchase; *kai-toru*, to buy.

kau, to keep (domestic animals).

kawa, a river.

kawa, the skin, rind, or bark of anything; leather.

kawai, pet, dear little, poor little.

kawaisō, worthy of pity, in distress.

kawaku, to get dry : *kawaitte iru*, to be dry ; *nodo ga kawakimashita*, I am thirsty.

kawari, a change,—especially for the worse : *no kawari ni*, instead of ; *sono kawari ni*, on the other hand, see also p. 96 ; *kawari no otoko*, another man (instead of the usual one).

kawaru, to change (intrans.).

kawase-tegata, a bill of exchange.

kawazu, a frog.

kaya, a mosquito-net.

kayasu, vulg. for *kacsu*.

kayou, to go backwards and forwards, to attend (e.g. school).

kaza-kami, (to) windward.

kazari, an ornament.

kaze, the wind : *kaze wo hiku*, to catch cold.

kazoeru, (2) to count.

kazu, a number.

ke, a hair, hairs on the human body or on an animal.

ke ! an expletive ; see p. 231.

kedamono, a quadruped.

kega, a wound : *kega suru*, to be wounded, to hurt oneself severely.

keiba, a horse-race.

keiben (na), easily to be used, convenient.

keiko, practice : *keiko wo suru*, to practise.

keikwaku, a design, an intention, a plan.

keisatsūsho, a police-station.

keisatsūkwan, a police officer.

keishoku, scenery.

keizai-gaku, political economy : *keizai-gakūsha*, a political economist.

kekko (na), splendid.

kembutsu, looking at, sight-seeing, sometimes spectators : *kembutsu suru*, to go to see (sights, etc.).

kemmaku, the countenance.

kemono, a quadruped.

kemuri, smoke.

kemushi, a caterpillar.

ken, the auxiliary numeral for houses.

Kenchō, see pp. 354—5.

kenjutsu, swordsmanship.

kenkwa, a quarrel : *kenkwa suru*, to quarrel.

kenkyū, investigation, research : *kenkyū suru*, to investigate.

kennon, danger : *kennon na*, dangerous.

kerai, a retainer, a follower.

keredo(mo), though, but ; see p. 181.

keru, (2) to kick, rarely to outdo.

kesa, this morning.

keshikaran, outrageous, absurd.

keshiki, a view, scenery, appearance.

kesshite, positively, certainly.

kessuru, (irreg.) to decide.

kesu, to extinguish, to put out.

ketchaku, decision, final resolve: *ketchaku no*, positive, lowest (of a price).

ketto, (from Engl. *blanket*), a rug.

ki, the spirits (of a person), sometimes intention: *ki ga tsūku*, to have one's attention called to something; *ki ni iru*, to be agreeable to one; *ki no kiita*, quick-witted; *ki wo kikaseru*, to show wit or tact; *ki wo otosu*, to let one's spirits droop; *ki wo tsūkeru*, to pay attention.

ki, a tree, wood (the material): *ki no mi*, a fruit, a berry.

ki, an honorific prefix, see p. 139.

ki, the indefinite form of *kuru*, to come.

ki, a termination of adjectives; see p. 118.

kibisho, a tea-pot.

kibun, the bodily feelings: *kibun ga warui*, to feel unwell.

kichigai (no), mad.

kichi-nichi, a lucky day.

kido, a small door, a wicket.

kifū, a disposition of the mind.

ki-gae, a change of clothes.

kigen, the bodily feelings: *go kigen yō*, I wish you good health; see also p. 343, foot-note 31.

ki-iroi, yellow.

kiji, a pheasant.

ki-jōbu, of good cheer, not alarmed.

kikai, a machine.

kikaseru, (2) to inform.

kiki-gurushii, ugly (to hear).

kiki-me, efficacy, acting (as a drug).

kikō, climate, temperature.

kikoeru, (2) to be audible, to be able to hear.

kikoku, (your) august country.

kiku, a chrysanthemum.

kiku, to hear, to listen; (conf. p. 245); hence to ask, to enquire, as *kiki ni yaru*, to send to enquire; less often to have an effect, to act (e.g. as a drug): *kiki-sokou-nau*, to hear wrong; *kiki-tsūkeru*, to happen to hear, to notice.

kimari, a fixed arrangement: *kimari ga nai*, there is no rule.

kimi, a prince, a sovereign; (hence) you.

kimi, feelings: *kimi ga warui*, to feel unwell, to feel frightened.

kimono, clothes, specifically the long upper robe worn by the Japanese.

kimpen, a neighbourhood.

kin, gold, money.

kin, a pound.

kinchaku, a purse: *kinchakū-kiri*, a pickpocket.

kingyo, a goldfish.

kinjiru, (3) to forbid.

kinjitsu, a few days hence.

kinjo, neighbourhood.

kinjū, birds and beasts.

kinki, joy: *kinki ni tazsu*, to be overcome with joy.

kinō, yesterday.

kinodoku, (lit. poison of the spirit) regret or concern felt for others: *o kinodoku sama*, see p.

241.

kinsatsu, paper-money.

kinsen,
kinsu, } money.

kinu, silk.

Kin-yōbi, Friday.

kinzai, a suburb.

ki-ō (no), past, former.

kippu, a ticket.

kirai, averse to; see p. 63.

kirare-zon, see end of pp. 396—7.

kirau, to dislike.

kire, stuff (for clothes, etc.).

kirei (na), pretty, neat, clean.

kireru, (2) to cut (intrans.), to snap; see p. 201.

kiri, a suffix derived from *kiru*, to cut, and meaning only. It is also pronounced *kkiri* and *giri*: *fūtari-giri*, only two people, tête-à-tête.

kiri, mist.

kirido, a garden-gate.

kiri-doku, see end of pp. 396—7.

kiriritto shīta, sharp, well-defined.

kiru, to cut, (hence) to kill, see also p. 213: *kiri-komu*, to cut into; *kiri-korosu*, to cut to death; *kiri-sūteru*, to kill and do for; *kiri-tsūkeru*, to cut at.

kiru, (3) to wear, to have on or put on (clothes): *ki-kaeru*, to change one's clothes.

kiryō, countenance, looks.

kisaki, an empress or queen consort.

kisama, you; see p. 45.

kiseru, a pipe (for smoking).

kisha, an abbreviated form of *jōkisha*, a railway train.

kishō, spirit, temper: *kishō na*, spirited.

kisoku, a law.

kissaki, the point of a blade.

kita, north.

kitaku, returning home:—*suru*, to return home.

kitanai,

kitanarashii, } dirty.

kitsuenjō, a smoking-room.

kitsune, a fox.

kitto, positively.

ki-yō (na), handy, clever.

kizetsu suru, to faint.

kke, an expletive, see p. 231.

kkiri, see *kiri*.

ko, an auxiliary numeral; see p. 106.

ko, powder.

ko, a child, the young of any animal; hence used as a prefix to form diminutives, as *kirei*, pretty; *ko-girei*, rather pretty; see also pp. 139—140.

ko, archaic for *ki*, a tree, still used in *ko no ha*, the leaves of trees.

kō, merit, great deeds, a feat.

kō, a duke.

kō, a marquis. This word is written with a different Chinese character from the preceding.

kō, thus, like this, in this way:
kō iu, this kind of, such as this;
kō suru to, if one does this.

kō or **kōkō**, filial piety: *kō wo tsūkusu*, to be very filial.

kōban, an obsolete gold coin of an oval shape.

kōbansho, a minor police-station, or rather police-hut, such as are found in the Tōkyō streets.

koboreru, (2) to get spilt.

kobosu, to spill (trans.).

kobune, a boat.

kochi or **kochira**, here.

kōdai (na), gigantic, immense.

kōdan, a lecture.

kōdankwai, a lecture society.

kodomo, properly the plural children, but also used for the singular child: *kodomo ga dekiru*, children are born.

koe, the voice: *koe wo kakeru*, to cry out.

kōenchi, a public park.

ko-gatana, a penknife.

kōgō, an empress or queen consort.

kogoe, a low voice.

kogoto, scolding: *kogoto wo iu*, to scold.

kogu, to row.

kogusuri, powders (medicine).

kōhei (na), fair, just.

kōhi, see *kahe*.

kōhō, public law.

koi, (sexual) love: *koi no michi*, d°.

koi-guchi, the joint where the sword-handle and scabbard of a sword meet: *koi-guchi wo kiru*, to loosen a sword for use.

kōin, time.

ko-ishi, a pebble.

koitsu, a contraction of *kono yu-tsu*, this fellow, this rascal.

kojiki, a beggar.

kokkwai, a parliament.

koko, here: *koko ni*, here, but sometimes thereupon, well.

kōkō, filial piety.

kokoera, hereabouts.

kōkoku, an advertisement (especially in a newspaper).

kokonoka, nine days, the ninth day of the month.

kokono(tsu), nine.

kokoro, the heart (metaph.):
kokoro-arige, the appearance of a tender passion; *kokoro-gake*, interest taken in or attention paid to something; *kokoro-mochi*, the feelings (especially the bodily ones); *kokoro-yasui*, intimate, great friends: *kokoro-yoi*, comfortable, well; *kokoro-zuku*, to notice.

koku, a country; used only in compounds, as *kikoku*, (your) august country.

kokumin, the people of a country.

kokuō, a king.

kōkwai, repentance, regret: *kōkwai suru*, to repent.

kokyō, lit. the old village, i. e.,
home, one's native place.

komakai or **komaka (na)**,
minute, small: *komaka ni*, in
detail.

kōman, pride, conceit.

komaru, to be in a quandary, to
be in trouble; conf. p. 146.

komban, to-night: *komban wa!*
see p. 299, No. 42.

kome, hulled rice.

komeru, (2) to stuff into.

komori, a nurse, a governess.

kōmori, a bat (animal): *kōmori-*
(*gasa*), a European umbrella.

komoru, to be inside something
else, to be shut up.

komu, to stuff into; see also p.
213.

komugi, wheat.

kōmuru, to receive from a
superior.

kon, dark blue.

kona, fine powder, flour.

konaida, a short while ago, re-
cently.

konata, hither.

konda, a contraction of *kondo*
wa, this time, now.

kondate, a bill of fare.

kondo, this time.

kongō, the Court word for *zōri*,
sandals.

kon-i, intimacy; friendly feelings:
kon-i na, intimate.

kon-in, marriage.

konna, this kind of, such as this.

konnichi, to-day: *konnichi wa*,
see p. 299, No. 44.

kono, this (adj.).

kōnō, a good result, efficacy.

konrei, a wedding.

konzatsu, confusion.

koppu, a glass (from the Dutch
kop, a cup).

koraeru, (2) to endure, to bear:
korac-kirenai, cannot endure any
longer.

kore, this (subst.): *kore kara* or
kore yori, henceforward. For
the interjectional use of *koré*, see
p. 234.

korera(-byō), cholera (from the
English word).

kōri, ice.

koro, a period, a time.

korobasu, to roll (trans.).

korobu, to roll (intrans.), to fall
down.

korosu, to kill.

kōru, to freeze (intrans.): *kōri-*
tsūku, to stick together through
freezing, to freeze over.

korya! see p. 234.

kosaeru, (2) a vulgar contraction
of *koshiracru*.

kosakunin, a farm labourer.

koseki, old remains, ruins.

kōseki, efficiency, merit: *kōseki*
no aru, efficient.

kōsen, brokerage, commission.

kōshaku, the title of duke.

kōshaku, the title of marquis.

This *kō* is written with a

- different Chinese character from that of the preceding word.
- kōshaku**, a lecture.
- koshi**, (with honorific prefix *mi*) the Court word for sleeping.
- koshi**, the loins: *koshi wo ka-keru*, to sit down; *koshi ga nukeru*, lit. the loins getting put out of joint, hence to be crippled,—especially through fright; *haya-goshi ga nukeru*, to become unable to move through fright.
- Kōshi**, Confucius.
- kōshi**, a minister (plenipotentiary or resident).
- kōshikwan**, an embassy, a legation.
- koshi-nuke**, lit. one whose loins are out of joint, hence a coward.
- koshiraeru**, (2) to prepare.
- koshō**, pepper.
- kōshō**, (*na*), exalted, sublime.
- koso**, see p. 232.
- kosu**, to cross (a mountain).
- kosui**, a lake.
- kosuru**, to rub.
- kotaeru**, (2) to answer.
- kotchi**, vulgar for *kochi*, here.
- kōtei**, an emperor.
- koto**, a kind of harp or lyre with thirteen strings.
- koto**, an (abstract) thing,—not to be confounded with *mono*, a (concrete) thing; see pp. 36—7, 173: *koto no hoka*, extraordinary, exceptional.
- kotoba**, a word, a language: *kotoba wo kaesu*, to retort.
- kotogotoku**, all, completely.
- ko-tori**, a small bird.
- kotoshi**, this year.
- kotowari**, a refusal, an excuse.
- kotowaru**, to refuse; less often to explain, to mention.
- kotsu-kotsu shita**, pig-headed.
- kotsun to**, with a thump, thud.
- kowagaru**, to be frightened.
- kowai**, afraid, also frightful.
- kowareru**, (2) to break (intrans.).
- kowasu**, to break (trans.).
- koya**, a hut.
- koyashi**, manure.
- kōyō**, red (autumn) leaves: *kōyō suru*, to turn red (said of the leaves of trees).
- koyōji**, a tooth-pick.
- koyomi**, an almanac.
- ko-zashiki**, a small room.
- kozō**, originally a Buddhist acolyte, now applied to any little lad or urchin.
- kōzoku**, a member of an imperial family.
- kozūkai**, a low-class servant, a house-coolie; also small expenses; *kozūkai-zeni*, pocket-money.
- ku**, nine.
- ku**, the indefinite or adverbial termination of adjectives; see p. 119.

kubetsu, a difference: *kubetsu suru*, to discriminate.

kubi, the neck, the head.

kūchi, the mouth, an opening: *kūchi-benkō (na)*, glib; *kūchi-nuki*, a corkscrew; *kūchi-yakū-soku*, a verbal promise; *kūchi ga kiku*, to be able to speak (e.g. a young child).

kudakeru, (2) to break into pieces (intrans.).

kudaru, to descend.

kudasai, or **kudasare**, imperative of *kudasaru*; see pp. 167, 236, 245.

kudasaru, to condescend; conf. pp. 167, 245.

kudoi, verbose, tedious.

kūfū, a contrivance, a dodge, a plan.

kugi, a nail (to fasten things with).

Ku-gwatsu, September.

kujira, a whale.

ku-jū, ninety.

kūki, the air, the atmosphere.

kukon, the Court word for *sake*, rice-beer.

kuma, a bear.

kumi, a set, a clique; also an auxil. numeral; see p. 109.

kumo, a spider: *kumo no su*, a spider's web (lit. nest).

kumo, a cloud.

kumoru, to get cloudy; *kumotte iru*, to be cloudy.

kun, a prince, a lord, also Mr.; see p. 252.—Used chiefly in

composition, as *shokun*, gentlemen, lit. all (you) princes.

kun nasai, see p. 248.

kuni, a country, a province: *o kuni*, your (honourable) country.

kunjū, a crowd: *kunjū suru*, to crowd (intrans.).

kuntō, instruction: *kuntō suru*, to instruct.

kura, a saddle.

kura, a godown; see p. 14, footnote.

kurai, rank, hence quantity, about, such as to: *dono kurai?* how much?

kurai, dark.

kurasa, darkness.

kurashi, a livelihood: *kurashi wo tateru* (or *tsūkeru*), to gain a livelihood.

kurasu, to spend time, to live.

kureru, (2) to give; see pp. 167, 245, 248.

kureru, (2) to grow dark: *hi ga kureru*, the daylight is waning, it is getting dark.

kūri, an empty fancy, a mere hypothesis.

kurō, trouble, pains: *go kurō sama*, see p. 241.

kuroi, black.

kuro-megane, black goggles.

kuru, (irreg.) to come; see pp. 154, 129, 187, 193, 207, 245: *ki-kakaru*, to happen to come; *motte kuru*, to bring; *totte kuru*, in

- to fetch; *konaku naru*, to leave off coming.
- kuru**, to wind.
- kuruma**, a wheel, anything moved by a wheel, specifically a *jiurikūsha*: *kuruma-ya*, a *jiurikūsha*-man.
- kurushii**, painful, in pain: *kurushi-magire*, distraction caused by pain, terrible throes; *...mo kurushiku nai*, there is no harm in, may.....
- kūsa**, a plant, a herb.
- kūsai**, stinking.
- kūsari**, a chain.
- kūse**, a bad habit.
- kūshami**, a sneeze: *kūshami wo suru*, to sneeze.
- kūshi**, a comb.
- kūsuri**, medicine: *kūsuri ni naru*, to be good for one's health.
- kūtabireru**, (2) to get tired: *kūtabirete iru*, to be tired; conf. p. 199.
- kutsu**, a boot, a shoe: *kutsu-bera*, a shoe-horn; *kutsu-tabi*, socks; *kutsu-ya*, a bootmaker's shop, hence a bootmaker.
- kuttsūku**, to stick close to.
- kuu**, to cat: *kui-taosu*, to cause loss (e.g. to an innkeeper) by eating food and not paying for it; *kui-tsūku*, to bite (as a dog, etc.).
- kuwaeru**, (2) to add.
- kuwashii**, minute, exact.
- kuyashigaru**, to feel sorry.
- kuzureru**, (2) to crumble, to break to pieces (intrans.).
- kwai**, an association, a society, a meeting, a church (metaph.).
- kwai**, a chapter.
- kwaichō**, a chairman, the president of a society.
- kwaidō**, a meeting-house, a church, a chapel.
- kwaiin**, a member (of a society, etc.).
- kwairaku**, joy, pleasure.
- kwaiwa**, conversation.
- kwaji**, a conflagration, a fire.
- Kwampō**, see p. 378, Note 2.
- kwan-in**, an official.
- kwankei**, connection, relation, having to do with something else: *kwankei suru*, to depend; *kwankei wo tsūkeru*, to pay heed.
- kwankōba**, a bazaar (properly one established for the encouragement of industry).
- kwan-zume**, tinned (provisions); conf. p. 22.
- kwashi**, any sweetmeat, such as a bonbon, cake, or pudding.
- kwayaku**, gunpowder.
- Kwayōbi**, Tuesday.
- kwazai**, calamity caused by fire: *kwazai-hoken*, fire insurance.
- kwazan**, a volcano.
- kyaku**, a guest, a customer, a fare: *kyakurai*, the advent of guests, a party; *kyakuma*, a drawing-room.

kyaku, the auxiliary numeral for chairs and tables.

kyan-kyan, the sound which dogs make in yelping.

kyō, to-day: *kyō-jū*, during to-day, by to-night.

kyō, a sutra.

kyōdai, brothers; hence sometimes brothers and sisters: *kyōdai-naka*, the terms on which brothers stand.

kyōgu, environment, surrounding circumstances.

kyōhō, a method of instruction, (hence often) religion.

kyō-iku, education.

kyōka, a species of comic poem; conf. p. 454.

kyoku, a bureau or subdivision of a government department, an office.

kyokūtan, the acme, *n e plus ultra*.

kyōkwai, a church (metaph.).

kyōkwaidō, a church, a chapel, a meeting-house.

kyonen, last year.

kyōshi, a teacher, a missionary, a clergyman.

kyū, rare for *ku*, nine.

kyū (na), sudden.

kyūji, waiting at table, a waiter
kyūji wo suru, to wait at table.

kyūjitsu, a holiday.

kyūkin, wages.

kyūtō, last year; see p. 337, foot-note.

kyūyō, urgent business.

M

ma, quite; see p. 228.

ma, in the first place; see p. 228.

ma, space, interval, hence a room: *ma ni au*, to be in time, to do well enough (although not precisely what is required); *ma ga warui*, to be a bad opportunity for doing something, to feel awkward; *ma ni*, sometimes.

mā! see p. 232.

mabushii, dazzling.

machi, the mercantile quarter of a town, a street: *machi-naka*, the whole street (or town).

machi-dōi, long to wait, tediously long of coming: *o machi-dō sama*, see p. 241.

machigai, a mistake, a misunderstanding: *machigai-rashii*, apparently a mistake.

machigau, to make a mistake, to mistake.

machin, nux vomica, strychnine.

mada, still; (with a negative) not yet.

made, a postposition, see p. 69: *made ni*, see p. 93; *sore made no koto*, see bottom of p. 92.

mado, a window: *mado-kake*, a window-curtain.

mae, in front, before: *mae kara*,

beforehand; *hitorimae*, a portion for one; *san-nim-mae*, portions for three.

mae-kake, a bib, an apron.

magaru, to bend (intrans.) *magat-te iru*, to be bent, crooked.

mageru, (2) to bend (trans.).

magirakasu, to confuse, to mystify.

mago, a grandchild.

mai, an auxiliary numeral; see p. 106.

mai, a verbal termination, see pp. 165, 79.

mai, each, every, as in *mai-do*, each time, always; *mai-nichi*, every day.

mairu, to come, to go; conf p. 245.

maji,
majiki,
majiku, } see p. 165.

...**majiri**, partly, half.

majiwaru, to mix with, to associate.

makaru, to go, to come (humble): *makari-deru*, d^o, also to meet with.

makaru, to go down in price (intrans.).

make-oshimi, unwillingness to give way; see also p. 31.

makeru, (2) to lose, to be beaten (in war or at a game); to lower a price: *o make ni*, into the bargain.

maki, fire-wood.

maki-tabako, a cigar, sometimes a cigarette.

makka, very red.

makoto, truth: *makoto no*, true.

maku, to sow.

maku, to wind,

makura, a pillow.

makuwa-uri, a musk-melon.

mama, step, as in *mama-haha*, a step-mother.

mama, way, manner.

mama-haha, a stepmother.

mame, beans.

mamma, (generally with honorific *o*), rice, food.

mamoru, to guard, to keep, to watch.

man, a myriad, ten thousand.

mana, (with honorific prefix *o*), the Court word for *sakana*, fish.

manabu, to practise, to study.

mana-ita, a board for cleaning fish on.

mane, imitation: *mane wo suru*, to imitate, hence sometimes to do (in a bad sense).

maneku, to invite.

mannaka, the middle.

manzoku, contentment: *manzoku suru*, to be content.

mappira, quite; only used in such apologetic phrases as that in p. 278, N^o 52.

maru, a word helping to form the names of merchant ships, as "*Tōkyō Maru*." Its origin and signification are obscure.

maru de, quite.

marui, round.

masaka, (with a negative) hardly, surely not.

ma-seba, absence of space.

massao, perfectly green, livid.

massugu (na), straight.

masū, (irreg.) an honorific verbal suffix; see pp. 65, 156, 166, 193, 243.

masu, to increase (trans.).

masu-masu, more and more.

mata, again, (with a negative) no more.

matsu, a pine-tree.

matsu, to wait.

matsuri, a festival.

mattaku, quite.

mawaru, to turn (intrans.).

mawasu, to turn (trans.).

mazaru, to be mixed.

mazeru, (2) to mix (trans.).

mazu, in the first place, well, anyhow, at all events.

mazui, nasty to eat.

me, the eyes, a mesh, an open space: *me ga sameru*, to wake (intrans.); *o me ni kakaru*, to have the honour to meet you; *o me ni kakeru*, to have the honour to show you; *hidoi me ni au*, to be harshly treated; *hidoi me ni awaseru*, to treat harshly; *me no chikai*, shortsighted; *me-moto*, the part of the face near the eyes; *me ni tsukanai*, not to notice; *me no tama*, the eye-

balls; *me wo mawasu*, to faint.

Me is also used to form ordinal numbers, see p. 112.

me, a feminine prefix, see p. 26.

me, a contemptuous suffix; see p. 234.

me-aki, one who can see, not blind.

medetai, auspicious: *o medetō gozaimasū*, I beg to congratulate you.

medo, the eye of a needle.

megane, spectacles.

meguru, to go round: *meguri-au*, to come across after many adventures.

mei, a name, an inscription; see also bottom of p. 106.

meibutsu, the production for which a locality is specially noted.

meigin, a celebrated song or poem.

Meiji, see p. 113.

meijiru, (3) to command.

meisho, a celebrated place.

meiwaku, perplexity, trouble: *meiwaku suru*, to be in perplexity or trouble; (*hito ni*) *meiwaku wo kakeru*, to bring (some one) into trouble.

mekata, weight.

mekiki, a connoisseur.

mekki, plated,—e.g. with gold.

mekura, blind.

memboku, the countenance (metaph.): *memboku ga nai*, to feel ashamed.

memma, a mare.
men, (generally *go men*), permission, excuse.
men, a surface; conf. p. 107 and p. 376-7.
mendō, trouble: *mendō na*, troublesome.
mendokūsai, troublesome.
mendori, a hen bird.
menjō, a diploma, a passport.
meshi, boiled rice, a meal.
meshi-mono, clothes (honorific).
meshi-tsūkai, a servant.
messō (na), extravagant.
mesu, female.
mesu, to employ (honorific);— used very widely, e.g., for to put on clothes, to get into a *jinrikisha*: *meshi-agaru*, to eat or drink (honorific); *meshi-tsureru*, to take with one (e.g. a retainer).
metta ni (with a negative), rarely, hardly ever.
mezurashigaru, to think strange, to lionise.
mezurashii, strange, wonderful.
mi, three.
mī, three (in enumeration).
mi, an honorific prefix; see pp. 243, 139.
mi, a fruit (generally *ki no mi*).
mi, a suffix used to form nouns; see p. 36.
michi, a road, a way: *michi-nori*, mileage, distance.

michiru, (3) to grow full,—e.g. the moon, or the tide at flood.
michi-shio, high tide.
midari (ni), in confusion; hence rashly, unduly.
midori, a lightish green.
mieru, (2) to be visible, to appear, to seem; hence sometimes to come: *mienuku naru*, to disappear; *to miete*, see p. 314, foot-note 37.
migi, the right (side): *migi-(t)te* the right hand.
migurushii, ugly (to look at).
mi-harashi, a view (down or over), a prospect.
mihon, a sample.
mijikai, short.
mikado, see p. 34.
mikan, an orange (mandarin).
mikka, three days, the third day of the month.
mimi, the ears: *mimi ni mo kakenui*, won't listen to it; *mimi no tōi*, hard of hearing.
mimizu, an earthworm. Some say *memezu*.
mimochi, conduct, morals, (good or bad).
mina, all: *mina ni narimashita*, see p. 302, No. 66; *mina san*, all of you, all your people.
minami, south.
minato, a harbour, a port.
minken, popular rights, democracy.
miru, (3) to see, to look, some-

times to try, also to consider as (conf. pp. 188, 245): *mi-ataru*, to find; *mi-awaseru*, to put off; *mi-dasu*, to discover: *mi-komu*, to see into or through, to estimate; *mi-mawaru*, to look round; *mi-nogasu*, to let out of sight; *mi-otosu*, to overlook; *mi-sokonau*, to see wrong; *mi-tariru*, to see enough of; *mi-toreru*, to be captivated; *mi-tsūkeru*, to notice; *mi-tsūkurou*, to look out for and get (something suitable).

mise, a shop: *mise-saki*, a shop-window.

miseru, (2) to show; conf. p. 245.

miso, a kind of bean sauce.

misoka, the last day of the month, whether the 30th or 31st.

mi(tsu), three: *mitsu-go*, a three-year-old child; *mitsu-ire-ko*, three boxes fitting into each other.

mitsūke, a castle-gate.

mitsu-me nyudō, a hobgoblin with three eyes.

miya, a Shintō temple, but see pp. 243.

miyage, a present, especially one brought by a person returning from a journey.

miyako, a capital city.

mizu, water; specifically cold water as opposed to hot, and fresh water as opposed to salt:

mizu-gwashi, fruit; *mizu-tsugi*, a water-jug; *mizu-umi*, a fresh-water lake; *mizu ga deru*, water overflowing.

mo, a postposition; see pp. 69, 52, 182, 191, 263: *de mo*, see p. 52, 92.

mo, mourning.

mō, already, still, yet, more; (with a negative verb) no more; *mō hitotsu*, one more; *mō yoroshii*, see p. 302, No. 72.

mochi, a kind of rice-cake.

mochiiru, (3) to employ.

mochimashite, polite for *motete*, both as gerund of *motsu* and as postposition.

mochimono, property, possessions.

mochiron, of course.

modosu, to give or send back, to vomit.

moegi, dark green.

mohaya, same as *mō*.

moji, or **monji**, a written character, specifically a Chinese ideograph.

moji-moji suru, (irreg.) to be nervous.

mōkaru, to be earned or made, —said of money.

mōke, profit, gains.

mōkeru, (2) to make (money).

mokuroku, a list.

mokūteki, an object, a motive.

Mokuyōbi, Thursday.

momen, cotton.

momiji, the maple-tree,—celebrated for its red leaves in autumn.

mommō (na), ignorant.

momo, a peach.

momu, to rub, to knead, to shampoo.

mon, a "cash" (a small copper coin).

mon, a gate.

mon', short for *mono*, a thing.

mondai, a problem, a question.

mono, a (concrete) thing,—not to be confounded with *koto*, an (abstract) thing, see p. 37: *mou(o) desū kara*, see p. 68; *monogoto*, each thing (in its turn); *mono iu*, to speak; *mono no*, see p. 37; *mono wo*, see pp. 180—1.

mono-oki, an out-house.

moppara, chiefly.

morau, to have given one, to receive; see also p. 198.

moshi, an initial exclamation answering to our phrase excuse me. Perhaps it comes from *mōshimasū*, I say.

Mōshi, Mencius.

mōshi-bun, an objection.

mōshi-wake, an excuse, an apology.

mōsu, to say (see also p. 243): *mōshi-ageru*, to say to a superior; *mōshi-age-kaneru*, not to venture to say; *mōshi-awaseru*, to arrange beforehand (e.g. a meeting); *mōshi-kaneru*, not to

venture to say; *mōshi-ukeru*, to receive, to take in charge; *mōshi-watasu*, to deliver judgment.

moto, origin, originally, cause;... *no moto to naru*, to cause; *moto yori*, of course.

motode, capital (a fund of money).

motomeru, (2) to search for, to get.

motsu, to hold, (hence) to have: *mochi-ageru*, to lift.

motte, a postposition: see pp. 70, 223: *motte iku*, to carry away, *motte kuru*, to bring (things).

motto, still, more; conf. p. 143.

mottomo, quite, very, (hence) quite right or reasonable, of course: *go mottomo de gozaimasū*, see p. 240.

moya, mist, fog.

moyō, a pattern.

mu, six.

mū, six (in enumeration).

muchū, (as) in a dream.

muda (na), useless.

mugaku, ignorance; *mugaku na* or *no*, ignorant.

mugi, a general name for wheat and barley.

muhitsu (no), illiterate.

muhon, a rebellion, a mutiny: *muhon-nin*, a rebel.

muika, six days, the sixth day of the month.

mukade, a centipede.

mukaeru, (2) to send for, to welcome, to marry (a wife).
mukashi, antiquity, old days.
mukatte (preceded by *ni*), turning to, towards, to.
mukau, to be opposite to; *ni mukatte*, confronting, towards, to.
muko, a bridegroom, a son-in-law.
mukō, the opposite side, opposite, the other party, he, she, they, there: *no mukō ni*, on the other side, opposite, beyond.
muku, pure, solid, unalloyed;—said of metals.
mumei (no), anonymous.
muna-moto, same as *mune*.
mune, the chest: *mune ga warui*, to feel sick.
mune, a roof-ridge; see also bottom of p. 109.
munintō, an uninhabited island.
mura, a village.
murasaki, lilac.
muri, unreasonable: *go muri desū*, what you say is unreasonable.
muryō, incalculable, infinite.
musai (na), wifeless, a bachelor.
mushi, an insect, any small creature that is neither bird, quadruped, nor fish.
mushi, (with honorific prefix *o*), the Court word for *miso*, bean sauce.

musūko, a boy, a son; but see p. 250.
musūme, a girl, a daughter; but see p. 250.
mu(tsu), six.
mutsumashii, friendly, on good terms.
muyami (na), reckless, helter-skelter: *muyami ni*, recklessly, wholesale.
muyō (no), useless.
muzukashii, difficult.
myaku, the pulse: *myaku wo toru*, to feel the pulse.
myōchō, to-morrow morning.
myō (na), wonderful, strange.
myōgonichi, the day after to-morrow.
myōji, a family name.
myōnichi, to-morrow.

N.

n', short for *no*, of; see p. 77.
na, a name, specifically the personal name which corresponds to our "Christian name": *na wo tsūkeru*, to give a name.
na, termination of the positive imperative; see p. 164.
na, termination of the negative imperative; see p. 165.
na, a particle used to form quasi-adjectives; see p. 132: *na no*, and *na n'*, see p. 132 foot-note.
nā! an interjection; see p. 232.
nabe, a saucepan.

nada, a reach or stretch of sea along a limited portion of the coast.

nadakai, famous.

nadameru, (2) to pacify.

naderu, (2) to stroke.

nado, properly etcetera, but often used at the end of an enumeration as a sort of expletive. Sometimes it may be rendered by such as, or like.

nafuda, a visiting card.

nagai, long.

naga-iki, long life.

nagameru, (2) to gaze.

nagara, while; see p. 236.

nagare, a flow.

nagareru, (2) to flow.

nagaya, see p. 275, foot-note.

nageru, (2) to throw.

nagi, a calm.

naguru, to beat, to thrash.

nagusameru, (2) to console, to cheer.

nai, the "negative adjective;" see pp. 125, 126, 136, 166: *nai koto wa nai*, see p. 264.

nai-nai, private, secret.

naka, inside; hence the relations (friendly or otherwise) existing between people: *no naka ni*, inside; *o naka*, a person's inside; *o naka ga sūkimashūta*, I feel hungry. Sometimes *naka* means all, whole, as *machi-naka*, the whole street.

nakagai, a broker.

nakagoro, a middle or intermediate time.

nakama, a mate, a comrade.

naka-naka, very, more than you might think: *naka-naka dōmo*, see p. 231.

nakare, see bottom of p. 164.

naka-yashiki, see p. 388, note 14.

nakereba narimasen, must; see p. 170, N. B.

nakōdo, a middleman, a match-maker.

naku, to cry, to sing.

naku naru, to die (lit. to become non-existent).

nama, raw, crude: *nama-byōhō*, see p. 323, N^o 23.

namae, a (person's) name.

namari, lead (the metal).

nama-yoi, half-tipsy.

namban-tetsu, a particular kind of iron, so called because brought to Japan by the "southern barbarians" (*namban*), i.e., the Portuguese or Dutch.

nami, a wave.

nami (no), ordinary, average: *nami-taitei*, d^o.

namida, tears: *namida wo kobosu*, to shed tears.

nan? abbrev. of *nani?* what? *nan da ka*, somehow or other; *nan de mo*, anything; *nan de mo ka de mo*, anything and everything (see also p. 360, note 7); *nan-doki?* or *nan-ji?* what

o'clock? *nan-nen?* *nan-ri?* see p. 111; *nan to ka*, something or other; *nan to naku*, without any assignable cause.

nana(tsu), seven.

nanda, nandari, nandarō, neg. verbal suffixes, see p. 165.

nando, same as *nado*.

nani? what? *nani-bun*, somehow, please, indeed, but often a mere expletive; *nani ka*, *nan(n)i mo*, *nan(i) de mo*, see p. 50; *nani shiro* or *nani itase*, see p. 184; *nani yori*, more than anything.

Nankin, China (vulg.).

nanni, popular for *nani*; *nanni mo nai*, there is nothing at all.

nan-nyo, men and women, sex.

nanoka, vulgar for *nanuka*.

nansen, a shipwreck: *nansen ni au*, to be shipwrecked.

nanuka, seven days, the seventh day of the month.

nanzo, something, how? what? also used for *nado*.

nao, still, more; see p. 143.

naoru, to get well, to recover (intrans.): *naori-kakaru*, to be on the road to recovery.

naosu, to amend, to rectify, to cure, to change.

nara, short for *naraba*.

nara, an oak-tree.

naraba, if, but see p. 180.

naraberu, (2) to place in a row.

narabu, to be in a row, to be parallel.

narai, a habit, a usage.

narasu, to ring (trans.).

narau, to learn.

nareru, (2) to get accustomed: *narete iru*, to be accustomed.

nari, or; see p. 237.

nari (with honorific prefix *o*), see p. 235.

naru, to ring (intrans.).

naru, to be, see pp. 217, 180.

naru, to become, sometimes to ripen. For such phrases as *o tanomi ni naru*, see p. 243: *nari-kawaru*, to replace.

naruhodo! see p. 232.

narutake, as ... as possible, if possible.

nasai or **nasare**, imperative of *nasaru*; see pp. 167, 236.

nasaru, see pp. 156, 167, 243, 245.

nasareru, (2) see p. 167.

nasasō na, apparently non-existent.

nashi, (there) is not; see pp. 119, 126.

nashi, a pear.

nasu, to do.

natsu, summer.

nawa, a rope.

naze? why? *naze to iu to*, because, but see p. 361, foot-note 8.

ne, a root.

ne, price: *ne wo tsūkeru*, to price.

ne or **nē!** an important interjection; see p. 232.

neba, termination of the negative condit. present; see p. 165.

nebeya, a bed-room.
nedai, a (European) bed.
nedan, a price.
nedoko, a bed.
nedo(mo), termination of the negative concessive present; see p. 165.
negai, a request, a desire.
negau, to request, to beg; sometimes (in the mouths of the lower classes) to have to do with, to sell to.
negi, an onion.
neko, a cat.
nema, a bedroom.
nemaki, night-clothes.
nembutsu, a kind of Buddhist prayer or litany.
nemui, sleepy.
nen, a year;—used only in compounds, as *tōnen*, this year.
nen, a thought, a wish, heed paid: *nen wo okosu*, to have a thought enter one's mind.
nengō, a "year-name;" see p. 103.
nengu, the taxes.
nennei, a doll (in baby language).
nenrei, age, years.
neru, (2) to go to bed, to down, to sleep: *nete iru*, to be asleep; *netsukarenai*, cannot get to sleep.
nēsan, lit. Miss elder sister (*ane san*), and hence used as a half-polite half-familiar style of address in talking to girls.
nesshin, zeal.

netsu, fever.
ne-uchi, value, price.
nezumi, a rat.
ni, a postposition; see pp. 71, 78, 165 (¶ 266); also pp. 43, 96, 181: *ni atatte*, *ni itatte*, *ni shitagatte*, *ni taishite*, *ni yotte*, see p. 97; *ni suru*, see p. 221; *ni wa*, see pp. 85, 91; *ni oite*, in.
ni, two: *ni-bai*, double; *ni-ban*, number two; *ni-banme*, the second; *ni-do*, twice; *ni-do-me*, the second time; *ni-wari*, twenty per cent; *ni-wari go-bu*, twenty-five per cent.
nichi, a day (in compounds), as *nichi-nichi*, daily.
Nichiyōbi, Sunday.
nigai, bitter.
nigeha wo ushinau, to lose the power of flight.
nigeru (2) to run away: *nigedasu*, to begin to run away.
nigiru, to grasp.
nigiyaka (na), lively.
nigori, see p. 20; 159.
Ni-gwatsu, February.
Nihon, (less elegantly **Nippon**), Japan: *Nihon-go*, the Japanese language; *Nihon-jin* a Japanese; *Nihon-koku*, Japan; *Nihon no*, Japanese (adj.).
niji, a rainbow.
ni-jū, twenty.
ni-jū-yokka, twenty-four days, the twenty-fourth day of the month.

nikai, a second storey, upstairs.

nikawa, glue.

niku, flesh, meat: *nikū-sashi*, a fork; *nikūtai*, the flesh (religiously speaking, as opposed to the spirit), *niku-ya*, a butcher's shop, hence a butcher.

ni(-motsu), luggage, cargo.

nin, a person;—used only in composition, as *go-nin*, five people.

ningen, a human being.

ningyo, a doll.

ni-nim-biki, pulled by two men.

ni-nin-nori, accommodating two persons;—said of a jinrikisha.

ninjin, a carrot.

ninsoku, a coolie.

nioi, a smell.

Nippon, Japan; see **Nihon**.

niramu, to glare at with the eyes.

niru, (3) to boil (food, not water.).

nishi, west: *nishi-kita*, north-west; *nishi-minami*, south-west.

nishiki, brocade.

nite, the Classical form of the postposition *de*.

ni-tō-biki, pulled by two horses.

niwa, a court-yard, a garden: *niwa-guchi*, the entrance to a garden.

niwatori, the barndoor fowl.

no, a moor: *no-hara*, d°.

no, a postposition; see pp. 73, 93, 94, 96; also p. 99, 132, 136: *no ni*, see pp. 93, 180—1; for *no* followed by other postposi-

tions, see p. 93; *no nan no*, see p. 78.

nō! an interjection: see p. 232.

nobasu, to stretch (trans.), to put off.

noberu, (2) to narrate.

noboru, to go up, to climb.

noboseru, (2) to rush to the head (said of blood).

nochi, after, afterwards: *nochi-hodo*, afterwards, by and by: *nochi-zoi*, a second wife.

nodo, the neck, the throat: *nodoga kawaku*, to be thirsty.

nokorazu, without exception, all; conf. pp. 224, 227.

nokori, a remainder.

nokoru, to remain over, to be left.

nokosu, to leave behind.

nomi, only: *nomi narazu*, not only.

nomi, a flea.

nomu, to drink: *nomi-taosu*, to cause loss to a wine-dealer by drinking his liquor and not paying for it; *tabako wo nomu*, to smoke.

nonoshiru, to revile.

norite, one who rides (on a horse, in a carriage, etc.).

norou, to curse.

noru, to ride—on a horse, in a vehicle, in a boat, etc. *nori-okureru*, to be too late (for the train, steamer, etc.). *Notte iru* sometimes means simply to be on.

noshi-kakaru, to spring upon.

nozomi, a wish: *nozomi-dūri*, according to one's wish.
nuguu, to wipe.
nuibari, a needle.
nuimono, needlework.
nukeru, (2) to slip out, to get pulled out, to get out of joint.
nuku, to pull out (e.g. a cork).
nureru, (2) to get wet: *nurte iru*, to be wet; conf. p. 199.
nurimono, lacquer-ware.
nuru, to smear, to lacquer.
nurui, lukewarm.
nusumu, to steal.
nuu, to sew.
nyōbō, a wife.
nyoshi, a little girl.
nyotei, an empress or queen regnant.
nozoku, to peep.
nyūhi, expenses: *nyūhi wo kakuru*, to spend money.

O.

o, a tail.
o, an honorific prefix; see pp. 239 *et seq.*, and 139.
o, a masculine prefix; see p. 26.
ō, a king.
ō, an augmentative prefix; see p. 139.
ō-atari, a great hit.
oba, an aunt.
obāsan, an old lady, granny.
Ō-Bei, Europe and America.
obi, a sash, a belt.
obiyakasu, to frighten.

oboeru, (2) to remember, to feel, to learn: *oboc-tsūkusu*, to learn thoroughly.
ōchaku (na), villainous, *ōchaku-mono*, a rascal.
ochiru, (3) to fall; see pp. 153, 148.
odayaka (na), calm, quiet.
odokasu, to frighten.
ō-doko, a large place.
odoroku, to be astonished, to be afraid: *odoroki-awateru*, to rush into a panic.
odoru, to dance.
ōfūku, going and returning: *ō-fūku-gippu*, a return ticket.
ōgi, a fan of the opening and shutting kind.
ōgyō suru, (irreg.) lit. to go through sideways, hence to stalk along through, to traverse insolently.
o-ha uchi-karasu, lit. to wither one's tail and wing, i.e., to come down in the world and have nothing left but rags, to be dowdy.
ohayō (better *o hayō*), good morning; conf. p. 303, No. 82 and foot-note.
ōhei, insolence, arrogance.
ōi, plentiful; see p. 247: *ōi ni*, very, chiefly.
oide, (properly *o ide*, i.e., honourable exit) conf. p. 245.
oi-oi, gradually.
oira, a very vulgar word for we.

oi-sen, money spent on pursuing some one.

oishii, nice to eat, tasty.

oite, in (a bookish word).

oi-yaru, to drive away.

oji, an uncle.

ojiisan, an old gentleman, grand-papa.

ōjiru, (3) to correspond, to answer, to suit.

oka, land (as opposed to water).

oka, a mound.

ōkami, a wolf.

okamisan, a married woman of the lower or lower middle class, Mrs. It might also be written *o kami san*.

okashii or **okashi na**, absurd, laughable.

ōkata, for the most part, probably.

oki, the offing, out at sea.

ōkii or **ōki na**, large: *ōki ni*, very.

okiru, (3) to rise, to get up; *oki-agaru*, to rise up (e.g. from the ground).

ōkisa, size.

ō-kizu, a severe wound.

okkakeru, (2) to pursue.

okkasan, mamma, a mother; see pp. 250—1.

okonai, conduct, behaviour.

okonau, to practise (e.g. virtue).

okoru, to arise, to take place.

okoru, to get angry: *okori-dasu*, to begin to get angry.

okosu, to rouse, to raise: *negai*

wo okosu, to begin to feel a desire.

oku, to put, sometimes to lay aside; conf pp. 150, 188.

oku, a hundred thousand.

oku, the inner part or recesses of anything,—e.g. of a mountain range.

okureru, (2) to be too late, not to be in time.

okuri-jō, an invoice, a bill of lading.

okuru, to send, to give, to accompany, to see off; also to spend (time).

okūsama, } a married woman of
okūsan, } the upper class, my lady, Lady, Mrs.; conf. p. 250.

omae, you; see p. 45.

omba, a wet-nurse.

omma, a stallion.

omocha, a toy.

omoi, heavy,

omoi, thought, (hence) affection: *omoi no hoka*, unexpectedly.

omoi-gake-nai, unexpected.

omonjiru, (3) to esteem greatly.

omoshiroi, amusing, interesting.

omoshiromi, (a certain amount of) fun, or interest.

omoshirosa, amusement, fun, interest, the amount or degree of amusement.

omotai, heavy.

omote, the front, out-of-doors: *omote-muki*, outwardly, official.

omou, to think: *omoi-dasu*, to call to mind; *omoi-kiru*, to make up one's mind; *omoi-tatsu*, to resolve; *omoi-yaru*, to call to mind; *omoi-yoran*, unexpected.

omowareru, to venture to think.

ōmugi, barley.

on, kindness: *on wo shiranai*, to be ungrateful.

on, an honorific prefix; see p. 243.

onaji, the same.

ondori, a cock bird.

oni, a devil, a goblin.

onna, a woman: *onna no ko*, a girl.

onore, self; also you (insulting)

onsen, a hot spring.

orā, I, but see p. 44.

ōrai, going and coming, a thoroughfare: *ōrai-dome*, no thoroughfare: conf. p. 22.

Oranda, Holland.

ore, see p. 44.

oreru, (2) to break (intrans.).

ori, an occasion, a time; *ori-ori*, from time to time.

ori-au, to be in certain mutual relations, e. g. *ori-aimasen*, they do not get on well together.

orifūshi, on a certain occasion, just then.

oriru, (3) to descend.

Orosha, Russia.

orosoka (na), remiss.

orosu, to lower, hence to launch.

oru, to be; see pp. 186, 217, 245: *...ni orarenai*, cannot do without.

oru, to break (trans.), to pluck.

osameru, (2) to pacify, hence to govern, to guide; also to put away.

ō-sawagi, confusion, a hubbub.

ōse, something said (honor.).

ōserareru, honorific for to say, (irreg.) see pp. 167, 244, 245.

oshie, instruction doctrine, a religion.

oshieru, (2) to teach, to show how.

oshi-gami, blotting-paper.

oshii, regrettable: *oshii koto desū ne!* what a pity!

oshimu, to regret, to grudge.

oshō, a Buddhist priest.

osoi, late.

osoreru, (2) to fear: *osore-iru*, to be filled with dread.

osoroshii, frightful.

ossharu, to say (honorific), see pp. 167, 244, 245, N. B.

osu, male.

osu, to push.

oto, a sound, a noise: *oto ga suru*, there is a noise.

otoko, a man: *otoko-buri*, a manly air; *otoko no ko*, a boy.

otona, a grown-up person.

otonashii, good (of a child), quiet in behaviour.

ōtono, the Mikado's palace, a feudal lord.

otoroeru, (2) to decline (intrans.), to grow feeble.

otosu, to let fall.

ototoi, the day before yesterday.

ototoshi, the year before last.

otōto, a younger brother.

otottsān, papa, a father; conf. p. 250.

otto, a husband; but see p. 250.

ou, to pursue.

ō-warai, a good laugh.

owari, the end.

owaru, to end (intrans. and trans.).

oya, a parent: *oya-ko*, parents and children: *oya-ko-rashii*, like or suitable to parents and children.

oyaji, a father; see pp. 250—1.

oya(-oya)! an interjection; see p. 233.

oyobosu, to cause to reach, to extend to (trans.).

oyobu, to reach (intrans.): *sore ni wa oyobimasen*, there is no need to do that.

oyogu, to swim.

oyoso, or **ōyoso**, altogether, on the whole, in the main.

ōzara, a dish (large plate).

ōzei, a crowd.

P.

pan, bread, conf. bottom of p. 230: *pan-ya*, a bakery, hence a baker.

pata(t)to, flop, bang.

penki, paint; conf. p. 25.

penshiru, a pencil (from the English word).

pika-pika, } with a flash, glit-
pikatto, } teringly.

R.

ra, a particle of vagueness or plurality; see pp. 28, 50.

rai, thunder.

rai, next (in composition), as *rainen*, next year.

rambō, disorderly conduct: *rambō na*, wild, riotous; *rambō-nin*, a turbulent fellow.

rampu, a lamp (from the English word): *rampu wo tsūkeru*, to light a lamp.

ramune, lemonade (from the English word).

rasha, woollen cloth.

rashii, a suffix; see p. 130.

rei, ceremonies, politeness, thanks: *o rei wo in*, to thank.

rei, a precedent, an example.

reifūku, full dress, dress clothes.

reishu, cold *sake*.

rekishi, history.

renga, a brick.

renjū, a company, associates.

ri, a Japanese league of nearly $2\frac{1}{2}$ miles English.

rieki, profit, advantage.

rigaku, physical science: *rigaku-tetsūgaku*, natural philosophy.

rikiryō, degree of strength, ability.

rikken-seiji, constitutional government.

rikō (na), 'cute, intelligent.

riku, rare for *roku*, six.

riku, land : *riku-age suru*, to land (trans.).
rikugun, an army.
rikutsu, a reason; arguing (often in a bad sense): *rikutsu wo iu*, to quibble.
ringo, an apple.
rinjin, a neighbour.
rinshoku, stinginess.
rippa (na), splendid.
rippuku, anger: *rippuku suru*, to get angry.
ro, an imperative termination, see p. 163.
rō, an upper storey with a gallery, a large hall.
rō, trouble.
roji, an alley.
rōjin, an old man: *go rōjin*, your father.
rōka, a passage (in a house), a corridor.
roku, six.
Roku-gwatsu, June.
roku-jū, sixty.
Rōmaji, the Roman alphabet.
romei, lit. dew life, hence a scanty livelihood: *romei wo tsunagu*, to eke out a subsistence.
ron, argument, opinion.
Rongo, the Confucian Analects.
rōnin, a wandering *samurai* who serves no particular lord.
rōnjiru, (3) to argue: *ronji-tateru*, to start an idea.
ronrigaku, logic.

ronshū, a collection of articles, lectures, or addresses.
rōshi, death in prison: *rōshi suru*, to die in prison.
rōsoku, a candle.
rōsuru, to take trouble.
rō(ya), prison.
rusu, absent: *rusu-ban*, a caretaker; *rusu-chū*, while absent.
ryō, a dragon.
ryō, both, as in *ryō-hō*, both (sides); *ryō-nin*, both people; *ryō-te*, both hands.
ryōji, a consul: *ryōjikkwan*, a consulate.
ryōken, judgment, opinion, intention, sometimes excuse.
ryokō, a journey: (*ryokō-menjō*, a passport; *ryokō suru*, to travel.
ryōri, cooking: *ryōri-nin*, a cook; *ryōri-ya*, a restaurant; *ryōri wo suru*, to cook.
ryōshin, both parents.
ryūkō, prevalence, fashion; *ryūkōbyō*, an epidemic disease; *ryūkō suru*, to be in fashion, to prevail.
Ryūkyū, the Loochoo Islands.

S.

sa, a suffix used to form abstract nouns; see p. 35.
sa! or **sā!** an interjection; see p. 233.
sabaki, a judicial decision.
sabaku, to manage, to decide the merits of.

sabi, rust.
sabishii, lonely, dull.
Saburō, a man's name; see p. 35.
sadamaru, to be fixed, settled.
sadameru, (2) to fix, to settle.
sadameshi, or **sadamete**, positively, surely.
sae, even (adverb), if only.
saeru, (2) to be clear and cold, (hence) calm and skilful.
sagaru, to descend, (hence) to go away.
sagasu, to seek, to look for.
sageru, (2) to lower, to hang down (trans.)
sai, a humble word for wife: *sai-shi*, wife and children.
saichi, intelligence.
saikun, an honorific word for wife, conf. p. 250.
sairei, a religious festival.
saisho, the beginning.
saisoku, urging on: *saisoku suru*, to urge on, to hurry up (trans.).
saiwai, good luck, happiness.
saizen, the very beginning, before.
saji, a spoon: *saji wo toru*, to practise as a physician, conf. p. 400, note 6.
saka, the hilly part of a road, an ascent.
sakan (na), prosperous: *sakan ni*, greatly.
sakana, anything taken with *sake*, hence more especially fish.

sakarau, to resist.
sakate, a tip (to a servant, etc.).
saka-ya, a grog-shop.
sakazuki, a *sake*-cup.
sake, rice-beer, also alcoholic liquors in general: *sake-zuki*, fondness for strong-drink, a toper; *sake ni you*, to get tipsy.
sake, a salmon.
sakebu, to yell.
saki, front, before, on ahead, further, a cape: *o saki*, see p. 242; *saki sama*, the gentleman at the other end.
saki-hodo, previously, a short while ago.
sakki, emph. for *saki*.
sakkon, yesterday and to-day.
saku, to blossom.
saku, to tear (trans.)
saku, last (in composition), as *sakuban*, last night; *sakujitsu*, yesterday; *sakunen*, last year.
sakura, a cherry-tree.
sama, way, fashion; also Mr., Mrs., Miss; see pp. 252 and 241: *sama-zama*, all sorts.
samasu, to cool (trans.).
samatage, a hindrance: *samatage wo suru*, to hinder.
samatageru, (2) to hinder.
sam-bai, treble.
sameru, (2) to cool (intrans.), to fade: *me ga sameru*, to wake.
samui, cold;—said only of the weather or of one's own feelings.
samurai, a gentleman of the

- military caste under the feudal system, a warrior.
- samusa**, coldness, the degree of cold.
- samushii**, lonely, dull.
- san**, three: *san-bu*, three per cent; *san-do*, thrice; *san-do-me*, the third time; *san-nin-mae*; portions for three; *san-wari*, thirty per cent; *san-wari go-bu*, thirty-five per cent.
- san**, short for *sama*; see p. 252.
- san**, a mountain, (in composition), as *Fuji-san*, Mount Fuji.
- San-gwatsu**, March.
- san-jū**, thirty.
- sankei suru**, (irreg.) to go to a temple for worship.
- sansei suru**, (irreg.) to approve, to second (a motion).
- sappari**, quite, (with a negative) not at all.
- sara**, a plate.
- saru**, a monkey.
- saru**, to leave (a place), hence to be distant from.
- sasa**, bamboo-grass.
- sasai**, a trifle: *sasai na* (or *no*), trifling.
- sasayaku**, to whisper.
- saseru**, (2) to cause to do, to let.
- sashitaru**, a word of the Written Language meaning special, particular.
- sashizu**, a command, dictates, information.
- sasou**, to take along with one, to invite: *sasoi-dasu*, d°.
- sasshiru**, (3) to guess.
- sasu**, to thrust, to sting; to carry (e. g. a sword): *sashi-ageru*, to present (to a superior); *sashi-dasu*, to thrust forward; *sashi-ire-guchi*, the opening (of a post-box, etc.).
- sasuga (ni)**, even so, even such, howsoever.
- sata**, an order, a decision, information.
- sate**, well! (at the beginning of a sentence).
- sato**, a village.
- satō**, sugar.
- satori**, comprehension, discernment of (religious) truth: *satori wo hiraku*, to come to a knowledge of the truth (Buddh.).
- satsu**, a volume.
- satsu**, paper-money: *satsu-ire*, a pocket-book.
- Satsuma-imo**, a sweet potato.
- sawagasu**, to disturb, to make turbulent.
- sawagi**, a fuss, a row.
- sawaru**, to strike or clash against, to touch.
- sayō**, (a contraction of *sono yō*, that way) so: *sayō de gozaimasū*, that is so, yes; *sayō de gozaimasen*, no; *sayō sa*, oh! yes, of course.
- sayōnara**, goodbye; conf. p. 224.

sazo, indeed, surely, doubtless.

sebone, the spine, backbone.

segare, a humble word for son; conf. p. 250.

sei, a family name.

sei, cause, effect.

sei, stature: *sei no hīkui*, short (of stature); *sei no takai*, tall.

sei, pure (used chiefly in compounds).

sei, make, manufacture: *scisuru*, to manufacture.

seibansan, the eucharist.

seibutsu, a living being.

sei-daku, surds and sonants; see p. 20, first footnote.

seido, government, political forms or constitution.

seifu, } a government.
seiji, }

seijin, a sage, a philosopher.

seiki, a century.

seinen, the prime of life, youth.

seireiten, a sacrament.

seiryoku, strength.

seishin, the stars (and constellations).

sei-shitsu, character, disposition, nature.

Seisho, the Holy Scriptures.

sei-sui, see p. 32.

sei-u-kei, a barometer.

Seiyō, Western or European countries generally, Europe, America: *Seiyō-jin*, a European, an American; *Seiyō-zūkuri*, foreign-built.

seizon, existence: *seizon suru*, to exist.

sekai, } the world: *seken narete*
seken, } *iru*, to be used to the ways of the world.

seki, a cough: *seki ga deru*, to cough.

seki, a barrier: *seki-mori*, a guard at a barrier.

sekitan, coal.

sekkaku, special pains, signal kindness, on purpose.

sekken, thrift, economy: *sekken wo okonau*, to be thrifty.

sekkyō, a sermon: *sekkyō suru*, to preach.

semai, narrow, small.

semete, at any rate, at least, at most; conf. p. 224.

semeru, (2) to treat with rigour, to press upon.

semmon, a specialty (in learning).

sempō, the other party, those people.

sen, a thousand.

sen, a cent.

senaka, the back (of the body).

sendō, the master of a junk, hence a boatman.

senjitsu, the other day.

senkoku, a little while ago.

senkyōshi, a clergyman, a missionary.

senrei, baptism: *senrei wo ukeru*, to be baptised.

senro, a line of railway.

- sensaku**, research : *sensaku suru*, to make researches.
- sensei**, an elder, a teacher, hence you, he ; see p. 45.
- sensu**, a fan, see *ōgi*.
- sentaku**, the washing of clothes : *sentaku-ya*, a washerman ; *sentaku suru*, to wash (clothes).
- senzo**, an ancestor.
- seppō**, a sermon.
- seppuku**, the same as *hara-kiri*, see p. 33.
- seri-uri**, an auction.
- seshimeru**, (2) to cause to do.
- sessha**, I, lit. the awkward person.
- setomono**, porcelain.
- setsu**, an occasion, a time.
- setsu**, an opinion.
- setsu**, awkward ; conf. p. 251.
- setsumeï**, an explanation : *setsumeï suru*, to explain.
- setta**, sandals soled with leather : *setta-baki*, wearing such sandals.
- settaku**, my house ; see p. 251.
- sewa**, help, work : *sewa ni naru*, to be helped by ; *sewa ga yakeru*, to be busy and anxious : *sewa wo suru* (or *yaku*), to help ; *o sewa sama*, see p. 305, No. 96.
- sha**, a company, a society, a firm.
- shaberi**, chatter, a chatter-box.
- shaberu**, to chatter.
- shabon**, soap, (from the Spanish *jabon*).
- shafu**, a *jinrikisha*-man.
- shain**, a partner in a firm, a member of a society.
- Shaka Sama**, the Buddha Sākyā Muni.
- shake**, (properly *sake*) a salmon.
- shakkin**, a debt.
- shaku**, a foot (measurement).
- shakwai**, (a) society ; also in such phrases as *gakūsha shakwai*, the learned world.
- shamisen**, (properly *samisen*), a kind of banjo.
- shampan**, champagne (from the French).
- shappo**, a hat (from the French *chapeau*).
- sharei**, a fee, a salary.
- shasetsu**, a leading article.
- shashin**, a photograph : *shashin-basami*, a photograph-holder or frame ; *shashin-ya*, a photographer.
- shatsu**, a shirt (from the Engl. word).
- shi**, death.
- shi**, four.
- shi**, a Chinese poem.
- shi**, Mr. (in the Written Language).
- shi**, a viscount.
- shi**, a postposition ; see p. 78.
- shi**, a Classical termination of adjectives ; see p. 119.
- shi**, the indefinite form of *suru*, to do.
- shi-awase**, good fortune, lucky.
- shiba**, turf, grass.

shibaraku, some time (whether short or long): *makoto ni shibaraku*, see bottom of p. 262.

shibaru, to tie.

shibashi, a short while.

shibomu, to wither.

shi-bun no ichi, a quarter ($\frac{1}{4}$).

shichi, seven.

Shichi-gwatsu, July.

shichi-jū, seventy.

shichimotsu, something pawned, a mortgage.

shichū, (the middle of) the streets.

shidai, arrangement, state, (hence) according to: *shidai ni*, according to, gradually.

shigai, a corpse.

shigi, a snipe.

shi-go, four or five.

shigoku, extremely, very.

Shi-gwatsu, April.

shihainin, the manager of a commercial house.

shi-hō hap-pō, all (lit. four and eight) sides.

shihon, capital (a fund of money).

shii (no ki), a species of live oak.

shii, an adjective suffix, see p. 130.

shiiiru, (3) to urge, to try, to force.

shiite, urgently, with violence.

shijū, constantly.

shi-jū, forty.

shika, (with a^uneg.), nothing but, only. Some pronounce *shikya*.

shika, a deer, a stag.

shikaku, four sides: *shikaku na* or *no*, square.

shikaru, to scold.

shikashi, but see p. 236: *shika-shi-nagara*, but, nevertheless.

shikata, a way of doing: *shikata ga nai*, there is nothing to be done, no help for it; conf. pp. 5 and 144.

shiken, an examination, an experiment.

shiki, a ceremony.

shiki-mono, lit. a spread thing, hence a carpet, a table-cloth, etc.

shikiri (ni), perpetually.

shī-kitari, a custom that has been handed down.

shikkari, firm, tight: *shikkari shita*, firm.

shikkei, rudeness: *shikkei na*, rude, impolite.

shikken, a regent (in olden times); see p. 354, note 3.

shī-komu, to put into, to arrange inside.

shikwan, an official.

shikya, see *shika* (1).

shima, an island.

shimai, the end: *mō shimai*, see p. 302, No. 69.

shimatsu, the beginning and end, the whole of any affair.

shimau, to finish; conf. p. 189.

shimbun, news, a newspaper: *shimbuu-ya*, a newspaper man.

shimbunshi, a newspaper.

shime-daka, a sum total.

shimeppoi, damp.

shimeru, (2) to fasten, to close, hence to put or have on round the waist: *shime-kiru*, to close up, to shut to.

shimmitsu (na), intimate.

shimo, (hoar-)frost; *shimo-doke*, thaw; *shimo ga furu*, to freeze.

shimo, below.

shimpai, anxiety, sorrow: *shimpai suru*, to be anxious or troubled; *shimpai ni naru*, to become anxious.

shimpo, progress: *shimpo suru*, to progress.

shimpu, a father,—by birth, not by adoption; *go shimpu (sama)*, your father.

shin, new, (in composition), as *shinnen*, the new year.

shin, the heart; hence the wick of a lamp.

shin (no), true, real: *shin ni*, really.

shina, a kind, hence more frequently an article, goods: *shina-mono*, d^o.

Shina, China: *Shina-jin*, a Chinaman.

shin-ai, family affection.

shinchū, brass: *shinchū-zūkuri*, arranged or fastened with brass.

shindai, an estate, property: *shindai-kagiri ni naru*, to become bankrupt.

shinja, a believer.

shinjiru, (3) to believe.

shinjō suru, (irreg.) to present respectfully to a superior; see 12 and 245.

shinki (na), new.

shinkō, belief: *shinkō-shin*, a believing heart; *shinkō suru*, to believe.

shinkwa, evolution: *shinkwa-ron*, the doctrine of evolution.

shinnen, the new year.

shinrei, the soul.

shinri, truth.

shinrui, a relation, a kinsman.

shinsetsu, kindness: *shinsetsu na*, kind.

shinshi, a gentleman.

Shintō, the name of the aboriginal religion of the Japanese, prior to the introduction of Buddhism. It means "the way of the gods."

shinuru, (irreg.) to die; see pp. 168, 193, 207: *shini-sokonau*, barely to escape death.

shinzō, (with honorific *go* prefixed), a married woman of the upper middle class, Mrs.

shinzu-beki, credible.

shio, salt, salt water, the tide.

shirase, an intimation, an announcement.

shiraseru, (2) to inform.

shireta, self-evident.

shirimochi wo tsūku, to fall down in a sitting position.

shira, familiar for *shiran*, don't know.

shira-ga, white hair: conf. p. 24.

shira-giku, a white chrysanthemum.

shiro, a castle.

shiro, imper. of *suru*, to do: *nani shiro*, see p. 184.

shiroi, white.

shiomî, a tinge of whiteness.

shiomono, merchandise.

shirosa, whiteness, the degree of whiteness.

shiru, to know: *shirenai*, can't tell.

shirushi, a sign, a mark.

shishaku, the title of viscount.

Shi-sho, see p. 420, note 10.

shishō, a teacher.

shisō, a thought.

shisoku, (with honorific prefix *go*) your son; conf. p. 250.

shison, a descendant.

shita, the under or lower part of anything, downstairs: *no shita ni*, below, underneath; *shita no hō*, the bottom, beneath.

shita, the tongue: *shita-uchi suru*, to lick one's chops.

shitagau, to follow, to conform, to obey: *ni shitagatte*, according to.

shitagi, under-clothing.

shitaku, preparations: *shitaku wo suru*, to prepare.

shitan, sandal-wood.

shitashii, intimate, friendly.

shita-zara, a saucer.

shita-zubon, drawers (under-clothing).

shitsu, a room, a cabin.

shitsurei, rudeness: *shitsurei na*, rude, impolite.

shiyāgaru, equivalent to *suru*, *yagaru* being a contemptuous and vulgar suffix, and *ā* (for *a*) adding to the lowness of the expression.

shiyō, a way of doing: *shiyō ga nai*, there is no help for it, nothing to be done; see also pp. 144 and 177.

shi-yū, female or male: *shiyū-jōsu*, sexual selection (Darwin).

shizen, spontaneity: *shizen no*, spontaneous, natural; *shizen-jōsu*, natural selection.

shizuka (na), quiet.

shizumaru, to quiet down (intrans.).

shizumu, to sink (intrans.).

sho, all:—used only in composition, as *shōkoku*, all countries.

shōbai, trade: *shōbai-gara*, the nature of a trade, appropriate to a certain trade.

shōchi, consent, assent, comprehension: *shōchi suru*, to consent, etc.

shōgun, the title (meaning literally generalissimo) of the *de facto* military rulers of Japan from the end of the twelfth century to A.D. 1868.

Shō-gwatsu, January.

- shōji**, the wood and paper or glass slides which enclose a Japanese room.
- shoji suru**, (irreg.) to possess.
- shōjiki**, honesty: *shōjiki na*, honest.
- shōjiru**, (3) to produce, to be produced, to arise.
- shoken**, reading (books): *shoken suru*, to read.
- shoki**, a secretary.
- shōko**, a proof.
- shokubutsu**, a plant.
- shokuma**, a dining-room.
- shokumotsu**, food.
- shokun**, gentlemen, Sirs, all of you.
- shomin**, all men, every one.
- shomotsu**, a book.
- shōnin**, a merchant, a dealer.
- shōnin**, a Buddhist saint.
- shosei**, a student.
- shōsei**, I, lit. junior.
- shosen**, after all, at last.
- shōsetsu**, a novel.
- shōsho**, a certificate.
- shōshō**, a little.
- shōshō**, a general or admiral of the third rank.
- shote**, the beginning.
- shōyu**, soy (our word comes from the Japanese.).
- shu**, a master: *Shu no bansan* the Lord's supper.
- shu**, the auxiliary numeral for poems.
- shu**, Chin. for *sake*, strong liquor.
- shu**, rarely **shū**, also **shi**, a pluralising suffix; see p. 28.
- shū**, a province, a country.
- shubiki**, a boundary line on a map: *shubiki-gwai*, outside "treaty limits;" *shubiki-nai*, inside treaty limits.
- shūgaku**, giving oneself up to study: *shūgaku suru*, to pursue one's studies.
- shui**, intension, meaning, object.
- shujin**, the master of a household.
- shūkan**, a week.
- shūki**, a stench: *shūki-dome*, a disinfectant.
- shukke**, a Buddhist priest.
- shukkin**, going to official work: *shukkin suru*, to go to office.
- shūku**, a post-town.
- shūkwai**, a meeting.
- shūkyō**, religion, a sect: *shūkyō-tetsūgaku*, religious philosophy.
- shūkyū**, conservative, a tory.
- shūmon**, a sect, a religion.
- shurui**, a sort.
- shūsen**, assistance: *shūsen wo suru*, to assist.
- shu-shoku**, wine and lust.
- shusseki**, going to business.
- shusshō**, birth.
- shutchō**, going to business: *shutchō suru*, to go to one's store, etc.
- shūtō**, vaccination.
- shūto**, a father-in-law.

shūtome, a mother-in-law.

shuttatsu, starting, departure :
shuttatsu suru, to start.

so, rough ; see p. 251.

sō, (a contraction of *sayō*, itself a contraction of *sono yō*) like that, in that way, so : *sō da* or *sō desū*, that is so, yes ; *sō desū ka?* is that so ? indeed ; *sō ja nai*, or *sō ja gozaimasen*, that is not so, no ; *sō iu*, that kind of, such as that : *sō ka mo*, *sō ka to*, see p. 306, Nos. 109 and 110 : *sō kō*, this, that and the other ; *sō sa!* yes indeed ; *sō shīte*, see pp. 224 and 236 ; *sō wa ikan*, that won't do.

sō, the auxiliary numeral for boats and ships.

sō (na), a termination of quasi-adjectives, see pp. 133, 178, 161 ; also used separately, as "it would seem that," see pp. 178—9.

soba, alongside.

sōba, the market price, the current rate.

sobieru, (2) to stretch up, to reach up (intrans.).

socha, inferior tea.

sochi, or *sochira*, there.

sōda-mizu, soda-water.

sōdan, consultation : *sōdan suru*, to hold a consultation.

sodateru, (2) to bring up.

sodatsu, to be brought up, to grow up.

sōdō, a row, a tumult.

sohan, see bottom of p. 251.

sōhō, both sides.

sōji, cleansing : *sōji wo suru*, to cleanse.

sōken (na), healthy, vigorous.

soko, there.

soko, the bottom (e.g. of a lake) : *soko-bie*, an under-chill.

sokoera, thereabouts.

soku, the auxiliary numeral for all sorts of foot-gear.

somatsu, coarseness : *somatsu na*, coarse, rude.

someru, (2) to dye.

sommei, (your) august name.

sōmoku, herbs and trees, vegetation.

son, loss, especially pecuniary loss.

son, a village,—the auxiliary numeral for *mura*, village.

sonaeru, (2) to provide ; (sometimes) to be provided with.

sonata, you.

sonjiru, (3) to spoil (trans. and intrans.).

sonna, that kind of, such as that : *sonna ni*, so (much).

sonnara, (for *sō nara*), if that is so, well then.

sono, that (adj.) : *sono hō*, you (in legal parlance).

sonshitsu, pecuniary loss.

sōō, suitability, a fair amount : *sōō na*, fit, proper.

sora, the sky : *sora-iro*, sky-blue.

sore, that (subst.), see p. 49 : *sore*

de wa, that being so, then ; *sore kara*, after that, and then, next ; *sore made no koto*, see p. 189. For the interjectional use of *sore*, see p. 234.

soroban, an abacus.

soroe, a match, a set : see also p. 110.

soroeru, (2) to put in order, to arrange.

sorou, to be in order, to be all in their places.

soro-soro, leisurely, slowly.

soru, to shave.

sorya! there now! see p. 234.

sōryō, an eldest son.

sōshi, a magazine, a journal.

sōshiki, a funeral.

soshiru, to blame, to revile.

sōshite, having done so, and (then) ; conf. p. 224, 236.

sosō, (also corruptly *sōsō*), coarseness : *o sosō sama*, excuse the coarseness of my poor entertainment.

sōtai (no), whole.

soto, the exterior, out-of-doors : *no soto ni*, outside of.

sotsūgyō, graduation : *sotsūgyō suru*, to graduate.

sotto, gently ; also used for *chotto*, a little.

sozei, taxes, imposts.

sōzō, a fancy : *sōzō-tetsūgaku*, metaphysics.

sōzōshii, noisy.

su, vinegar.

sū, a number.

subarashii, splendid, very.

suberu, to slide, to slip.

suberu, (2) to unite in one.

sube-sube shita, smooth.

subete, altogether, all.

sude ni, already.

sue, the end or tip of a thing.

sueru, (2) to set, to place.

sugi, past, after.

sugi, the cryptomeria tree.

sugiru, (3) to exceed. Suffixed to an adjective or verb, it may be rendered by too or too much, as *yo-sugiru*, to be too good ; *nomi-sugiru*, to drink too much.

sugu (ni or to), immediately.

suidō, an aqueduct.

suifu, a seaman, a common sailor.

suikwa, a water-melon.

suimono, soup.

suiryō, a conjecture : *suiryō suru*, to suppose.

suishō, a crystal.

Suiyōbi, Wednesday.

suji, a line ; see also p. 110.

sūki, fond ; see p. 63 : *sūki-zuki*, various tastes.

sukkari, quite, completely ; (with a negative) not at all.

sūkoburu, very.

sūkoshi, a little.

sūku, to be empty.

sūkunai, few, scarce ; see p. 268, N. 13.

sumai, a residence.

sumau, to reside.
sumasu, to conclude (trans.).
sumi, charcoal, Indian ink.
sumi-jimen, an open space.
sumō, wrestling: *sumō wo toru*, to wrestle.
sumpō, dimensions.
sumu, to dwell.
sumu, to finish. The negative *sumau* sometimes means to be improper.
sumu, to be clear.
sun, an inch.
sūna, sand.
sunawachi, namely, forthwith.
sunde-no-koto ni, already.
sūnen or **sunen**, many years.
suppa-nuki suru, (irreg.) to draw one's sword at random (as a swashbuckler does).
suppai, sour.
sura, even, if only.
surari to, } smoothly, with-
sura-sur a to, } out more ado.
suribi, a match (for striking).
suru, (irreg.) to do, to make; see especially pp. 155 and 218; also pp. 89, 129, 147, 190, 193, 206, 207, 245: *shī-kakeru*, to leave half done: *suru to*, at the beginning of a sentence, see p. 362, note 10; *shūte miru to*, see pp. 362—3, note 15: *to sureba*, see p. 424, note 22.
suru, to rub. Used also incorrectly for *soru*, to shave, as *hige wo soru* or *suru*, to shave.

surudoī, sharp.
susugi-sentaku, the washing of clothes.
susugu, to rinse, to cleanse.
susūki, the eulalia grass.
susumeru, (2) to urge, to offer, to recommend.
susumu, to advance, to progress (intrans.).
sūteru, to throw away.
suu, to suck.
suwaru, to squat (Japanese fashion).
suzu, tin.
suzume, a sparrow.
suzuri-bako, an ink-box.
suzushii, cool.

T.

ta, a suffix denoting past time; see p. 146, '162.
ta, other: *sono ta*, besides that.
ta, a rice-field.
tabako, tobacco (from the European word): *tabako-ire*, a tobacco-pouch; *tabako wo nomu*, to smoke.
taberu, (2) to eat: conf. pp. 152, 245.
tabemono, food.
tabi, a time (*une fois*): *tabi-tabi*, often: *iku tabi?* how many times? *iku tabi mo*, any number, of times, however often.
tabi, a journey; *tabi ye deru*, to go on a journey.

tabi-bito, a traveller.
tabun, a good deal, most; hence probably.
tachi, a pluralising suffix; see p. 28.
tachi-banashi, a conversation in the street.
tada, only, simply.
tadaima, immediately.
taeru, (2) to endure.
tagai (ni), mutually: *o tagai (sama) ni*, see p. 417, foot-note 3.
tagaru, a verbal suffix; see p. 130.
tai, termination of desiderative adjectives; see pp. 130, 161, 178.
taiboku, a large tree.
taigai, for the most part, probably.
taihen, lit. a great change, hence very, awfully, see p. 143.
taihō, a cannon.
taika, a famous man.
taikō, a title of honour,—rarely applied to any but the Taikō Hideyoshi, the military ruler of Japan at the end of the sixteenth century.
taiko-isha, a quack physician.
taikutsu, tedium, ennui: *taikutsu suru*, to feel bored.
taimatsu, a torch.
taira (na), flat.
taisa, a colonel, a post-captain.
taisetsu, importance: *taisetsu na*, important.

taishi, a crown-prince.
taishita, important.
taishō, a general or admiral of the first rank.
taisō, greatly, much, very.
tasshiru, (3) to reach.
taisuru, (irreg.) to be opposite to: *ni taishite*, vis-à-vis, to.
taitei, for the most part, generally, average.
taiyō, the sun.
taka, a quantity.
takai, high, hence dear (in price).
takara, a treasure.
takaru, to collect (intrans.)—as flies or maggots.
take, a bamboo.
take, a mountain peak.
taki, a waterfall.
tako, a kite (toy).
taku, a house, hence a humble term for husband (see p. 250): *o taku de*, at home.
taku, to light (the fire), to cook (rice).
takūsan, much, many, plenty: *nō takūsan*, that is plenty, I don't want any more: conf. p. 63.
tama, a ball, a bead, a jewel.
tamago, an egg.
tamaru, (intrans.) to collect (as water in a puddle).
tamaru, (trans.) to endure: *tamaranai* sometimes means too, conf. p. 305, No. 95.
tamashii, the soul.

- tamau**, to deign; conf. p. 247.
- tame**, sake: *no tame ni*, for the sake of, because of, in order to: *tame ni naru*, to be profitable.
- tamochi-kata**, the degree of wear or lasting power in an article.
- tamotsu**, to keep (trans.).
- tan**, saliva, phlegm: *tan wo haku*, to spit.
- tana**, a shelf.
- tane**, a seed, something where-with to do something else, the wherewithal.
- tani**, a valley.
- tanin**, another person, a stranger.
- tanjun (na)**, simple.
- tanomu**, to rely on, to apply to, to ask, hence sometimes to hire, to engage. See also p. 243: *o tanomi nōshimasū*, see p. 319, No 14.
- tanoshimi**, joy, pleasure.
- tansu**, a cabinet, a chest of drawers.
- taoreru**, (2) to fall over.
- tara**, a cod-fish.
- tara(ba)**, termination of the conditional past, see pp. 162, 179.
- taredo(mo)**, termination of the concessive past, see p. 162.
- tari**, termination of the frequentative form, see pp. 162, 183.
- tariru**, (3) to suffice, to be enough, conf. p. 160: *...ni taran*, is not worth.
- tarō**, termination of the probable past, see p. 162.
- Tarō**, a man's name, see p. 34.
- taru**, a cask.
- taru**, a Classical particle, contracted from *to aru*, = is (that), as: *bushi taru mono*, one who is a warrior.
- tashō**, more or less, hence amount, degree.
- tasshi**, a notification.
- tasshiru**, (3), to attain to, to reach.
- tasūkaru**, to be saved; but conf. p. 199.
- tasūkeru**, (2) to save, to help.
- tataku**, to knock: *tataki-tsūkeru*, to knock on (to).
- tatami**, a mat.
- tatamu**, to pile up.
- tate-fuda**, a notice-board.
- tateru**, (2) to set up, to build.
- tateru**, (2) to be able to stand (intrans.).
- tatōe**, a comparison, a metaphor.
- tatōeba**, for instance.
- tatoeru**, (2) to compare.
- tatsu**, a dragon.
- tatsu**, to stand up, to rise, to sit up (of a dog), to depart: *tachi-kaeru*, to go back; *tachi-kacru*, to begin to start; *tachi-yoru*, to look in at.
- tatta**, vulg. and emphatic for *tada*.
- tattōbu**, to honour, to venerate.
- tattōi**, venerable, worshipful.

tattosa, venerableness.
tayori, something to rely on:
tayori ni suru, to rely on.
tazuna, a bridle.
tazuneru, (2) to ask, to enquire,
to visit.
te, the termination of the gerund,
see p. 161: *te mo*, see p. 182.
te, the hand, the arm, hence
handwriting. Sometimes in
compounds it means person, as
in *nori-te*, lit. riders, i.e., the
passengers in an omnibus,
railway carriage, etc.; see also p.
350, foot-note.
tetekuro, a glove.
techō, a note-book.
tefuda, a visiting card.
tēfuru, a table (from the Dutch
tafel).
tegami, a letter.
tegarui, easy, slight, not trouble-
some.
tei, a state (of things).
teikoku, an empire, specifically
Japan.
teinei (na), polite.
teishi, incorrect for *teishu*.
teishu, the master of a house, a
husband; conf. p. 229.
teki, an enemy (public).
teki, a drop.
teki suru, (irreg.) to be appro-
priate.
tekishu-seizon, the survival of
the fittest.
teki, of; see p. 78.

tema, trouble: *tema ga toreru*, to
take time and trouble (intrans.).
temae, front; hence you, also I,
conf. p. 45.
temmongaku, astronomy.
tempen, a sign in the heavens.
Tempō, a *nengō* or "year-
name," which lasted from A. D.
1830 to 1844; hence an oval
copper coin with a hole in the
middle, struck during that period.
ten, the sky, heaven.
ten, a point.
ten-chi, heaven and earth.
Tenjiku, India.
tenjō, a ceiling.
tenka, the world, the empire (of
Japan).
tenki, the weather: *o tenki*, d°,
also specifically fine weather;
tenki-tsugō, the state of the
weather.
tenkoku, the kingdom of heaven.
tennensō, small-pox.
tennō, the mikado.
tenshi, mikado; see p. 252.
Tenshō, see p. 381, foot-note.
Tenshu, God (of Roman Catho-
lics): *Tenshudō*, a Catholic
church; *Tenshukyō*, Roman
Catholicism; *Tenshu-kyōshi*, a
Catholic missionary or priest.
tensui-oke, a rain tub.
tentaku, changing houses: *ten-
taku suru*, to change houses.
tentō, (*o tentō sama*), the sun
(vulg.).

- tenugui**, a towel.
- teppō**, a gun: *teppō wo utsu*, to fire a gun; *teppō-mizu*, soda-water (vulg.).
- tera**, a Buddhist temple.
- teru**, to shine.
- teru**, contraction of termin. *te iru*.
- tesūki**, leisure, nothing to do.
- tete**, the hands (in baby language).
- tetsu**, iron: *tetsubin*, a kettle; *tetsudō*, a railroad; *tetsudō-basha*, a street-car, a tram.
- tetsūgaku**, philosophy; *tetsūgakusha*, a philosopher.
- tezema**, the state of being crowded.
- tezuma**, jugglery: *tezuma-tsūkai*, conjurer.
- to**, a door.
- tō**, ten (in compounds).
- to**, a postposition: see p. 79: *to iu*, see pp. 55, 67, 80; *to iu mono wa*, see p. 56; *to ka*, see p. 67; *to mo*, see pp. 82, 182; *to itte*, see p. 80; *to itte mo*, see p. 182; *to mo kaku mo*, see p. 308; *to suru*, see pp. 221, 439 (note 9); *to wa iedo*, see p. 182.
- tō**, a pagoda.
- tō**, ten.
- tō**, that, the; see p. 52, ¶ 78.
- tō**, an auxiliary numeral for animals; see p. 107.
- tō**, etcetera.
- tobu**, to jump, to fly: *tobi-agaru*, to fly up; *tobi-komu*, to jump or fly in; *tobi-kosu*, to jump across.
- tōbutsu-ya**, a general shop for foreign goods.
- tōchaku**, arrival: *tōchaku suru*, to arrive.
- tochi**, a locality, a place, soil.
- tochū**, on the road, by the way.
- tōdai**, a lamp-stand, a candlestick.
- todana**, a cupboard.
- todoke**, a report.
- todokeru**, (2) to send to destination, to give notice, to report.
- todoku**, to reach (intrans.).
- todomaru**, to stop, to stay (intrans.).
- todome**, a stop, a pause, the coup de grâce: *todome wo sasu*, to give the coup de grâce.
- todomeru**, (2) to stop (trans.).
- tōfu**, bean-curd: *tōfu-ya*, a shop for, or seller of, bean-curd.
- toga**, fault, blame.
- togame**, blame.
- togameru**, (2) to blame.
- tōgarashi**, cayenne pepper.
- tōge**, a mountain pass.
- tōgetsu**, this month.
- togire**, temporary cessation.
- tohōmonai**, outrageous, extortionate.
- tōi**, far, distant.
- toji**, the binding of a book.
- tōji**, the present time.
- tojiru**, (3) to close (trans.).
- tojiru**, (3) to bind (a book).
- tōka**, ten days, the tenth day of the month.

tokaku, see *tomokakumo*.
tokei, a clock, a watch.
tokeru, (2) to melt (intrans.).
toki, time, hence when (conjunction), see pp. 39, 179, 268: *toki-doki*, often; *toki ni*, see p. 40; *toki to shūte*, sometimes.
tōki, porcelain.
to(k)kuri, a bottle.
toko, an abbreviation of *tokoro*, place.
tokonoma, an alcove.
tokoro, a place, but see pp. 40, 175; for *tokoro no* used as a kind of relative pronoun, see p. 59: *tokoro de*, see p. 41; *tokoro ga*, *tokoro ye*, see p. 40; *tokoro-dokoro*, here and there, in many places.
tokoro-gaki, an address (written).
toku, to loosen, to unfasten, to explain: *toki-akasu*, to explain.
toku, profit, advantage, efficacy.
toku, to melt (trans.).
tokuiku, moral culture.
tokuhon, a reading book.
tomai, the auxiliary numeral for godowns, see p. 110.
tomaru, to stop, to stay (intrans.).
tombi, a kite (bird).
tombo, a dragon-fly.
tome-bari, a pin.
tō-megane, a telescope.
tomeru, (2), to stop, to stay (trans.).
tomo, a companion, a follower: *o tomo suru*, to accompany.

tomodachi, a companion, a friend.
tomokaku(mo), in any case, be that as it may, somehow or other.
tōmorokoshi, Indian corn.
tomurai, a funeral.
tonaeru, (2), to recite, to proclaim (e.g. opinions).
tonari, next door.
tonda, { absurd, awful,
tondemonai, { excessive.
tōnen, this year.
tōnin, the person in question.
tonogo, a man, a gentleman, a husband.
tonto (mo), altogether; (with a negative) not at all. *Ton to* sometimes means thud.
tora, a tiger.
toraeru, (2) to seize, to arrest.
toreru, (2) to take (intrans.), to be able to take.
tori, a bird, especially the barn-door fowl.
tōri, a thoroughfare, a street, a way, as; see p. 237.
tori-atsūkai, management, treatment.
tori-aezu, forthwith.
tori-ire, ingathering, harvest.
tori mo naosazu, neither more nor less than, just, exactly.
tori-maki wo suru, to keep the ball of conversation rolling, to entertain skilfully.
tōrō, a stationary (e.g. a stone) lantern.

toru, to take, but sometimes merely expletive in compounds : *tori ni iku*, to go for ; *tori ni kuru*, to come for ; *tori ni yaru*, to send for ; *tori-atsūkau*, to undertake, to manage ; *tori-chigae-ru*, to confuse ; *tori-ireru*, to gather in ; *tori-isogu*, to be in a hurry ; *tori-kaeru*, to exchange ; *tori-kakomu*, to surround, to besiege ; *tori-motsu*, to arrange ; ... *ni totte*, with regard to.

tōru, to pass through, to pass by : *tōri-kakaru*, to happen to pass by.

tosan, the ascent of a mountain : *tosan suru*, to ascend a mountain.

toshi, a year, hence age : *toshi wo toru*, to grow old ; *toshi no yotta*, elderly, aged.

tōshi, the act of doing something right through.

toshiyori (no), old (said only of people).

tōsu, to put or let through, to admit (e. g. a guest) : *o tōshi mōse*, see bottom of p. 281.

totan, zinc.

tote, a postposition ; see p. 80.

totemo, anyhow, at any price (metaph.) ; (with a neg.) not at all, by no means.

tōtō, at last.

tōzen, right, proper.

tsuba, the guard of a sword.

tsubaki, a camellia-tree.

tsubu, a grain,—e.g. of rice ; a seed.

tsūchi, earth : *tsūchi-yaki*, earthenware.

tsue, a stick, a staff : *tsue wo tsūku*, to lean on a staff.

tsugi (no), the next : *sono tsugi ni*, next (adverb).

tsugō, the sum total, altogether ; also convenience, certain reasons : *tsugō no yoi*, convenient ; *tsugō no warui*, inconvenient ; *go tsugō shidai*, according to your convenience ; *tsugō ga dekimasū*, see p. 311, No 7.

tsugu, to join (trans.), to follow, to succeed to (a patrimony) ; also to pour into : *tsugi-dasu*, to pour out.

tsui (ni), at last.

tsuide, occasion, à propos : *no tsuide ni*, à propos of.

tsuitachi, the first day of the month.

tsuite, (preceded by *ni*) according to, owing to, about : *tsuite iku*, to follow.

tsuiyasu, to spend, to squander.

tsuji, a cross-road.

tsūji, an interpreter, interpreting.

tsūka, a hilt.

tsūkaeru, (2) to serve.

tsūkai, a message, a messenger : *tsūkai no mono*, a messenger.

tsūkai-michi, a means of employing.

tsūkamaeru, (2) to catch.

- tsūkamatsuru**, to do (a self-depreciatory word); conf. p. 205, foot-note 3.
- tsūkasadoru**, to control, to direct.
- tsūkau**, to use, to employ.
- tsūkawasu**, to give, to send.
- tsūkegi**, a lucifer match.
- tsūkeru**, (2) to fix, to affix, (hence) to set down in writing, to add: *tsūke-agaru*, to be puffed up with pride.
- tsūki**, the moon, a month: *tsūki-zue*, the end of the month; *tsūki ga agaru*, the moon rises.
- tsūki-ai**, intercourse.
- tsūki-atari**, the end of a road where one must turn either to the right or to the left.
- tsūki-ataru**, see **tsūku**.
- tsūkiru**, (3) to come to an end, to be exhausted.
- tsūkō**, passing through, a thoroughfare: *tsūkō suru*, to pass through or along.
- tsūku**, to push, to shove: *tsūki-ataru*, to collide, to come to the end (of a street).
- tsūku**, to stick (intrans.), sometimes to result: *tsūki-sou*, to accompany.
- tsūkue**, a table, specifically a very low Japanese writing-table.
- tsūkunen**, listlessness, gaping.
- tsūkuru**, to make, to compose; to grow (trans.): *tsūkuri-dasu*, to produce.
- tsūkusu**, to exhaust, to do to the utmost.
- tsūku-tsūku**, attentively.
- tsuma**, a wife; but see p. 250.
- tsumaran(ai)**, worthless, trifling.
- tsumari**, at last, in the long run.
- tsumazuku**, to stumble.
- tsume**, a finger or toe nail, a claw.
- tsumeru**, (2) to stuff, pack, or squeeze into: *tsume-yoru*, to draw near.
- tsumetai**, cold (to the touch).
- tsumi**, a sin, a crime; *tsumi no nai*, innocent; *tsumi suru*, to punish.
- tsumi-ni**, cargo.
- tsumori**, an intention: *tsumorigaki*, a written estimate.
- tsumoru**, to be heaped up.
- tsumu**, to pick.
- tsumuri**, (preceded by *o*), the head (honorific).
- tsunagu**, to fasten, to tie up.
- tsune (ni)**, generally.
- tsuno**, a horn.
- tsunoru**, to collect (trans.), to levy, to increase or grow violent.
- tsurai**, disagreeable, unsympathetic.
- tsure**, a companion. *Nigori*'ed and used as a suffix, it means together, as *fūfu-zure*, a husband and wife together.
- tsureru**, (2) to take with one: *tsurete kuru*, to bring (a person).

tsure-datsu, to go together.
tsūrei, the general precedent, the usual plan.
tsuru, a stork.
tsuru, to hang (e.g. a mosquito-net); *tsuri-ageru*, to hang up.
tsuru, to angle, to catch fish with a line and hook.
tsurube, a well-bucket.
tsutsuji, an azalea.
tsutsumi(-mono), a parcel.
tsutsumu, to wrap up.
tsūyō, circulation: *tsūyō suru*, to circulate (as money).
tsuyoi, strong.
tsuyū, dew: *o tsuyu*, soup.
tsūzoku, colloquial, common.
tte, see p. 81.

U.

uba, a wet-nurse.
ubau, to steal.
uchi, the inside, hence a house, hence a humble term for husband (see p. 250), taken from, an extract: *no uchi ni*, inside, in; *sono uchi*, meanwhile, soon; *o uchi de*, at home. *Uchi ni*, 'sometimes means while. For *uchi* helping to form superlatives, see p. 142.
uchiki, retiring, bashful.
uchiwa, a fan of the kind that does not open and shut.
ude, the arm.
uderu, (2) to boil,—e.g. an egg.

udonko, flour, meal.
ue, the top of anything; conf. p. 254: *no ue ni*, above, on, after. Sometimes *ue* means circumstances or nature, as *kami no mi ue*, the nature of the gods. Also a point of view, with regard to.
ue-bōsō, vaccination.
ueki, a garden plant: *ueki-ya*, a gardener.
ueru, (2) to plant.
ugokasu, to move (trans.).
ugoku, to move (intrans.).
uguisu, a nightingale.
uji, a surname, hence Mr.
ukagau, to enquire, to ask, to listen to, to visit.
uke-oi-nin, an underwriter.
ukeru, (2) to receive: conf. p. 245: *uke-au*, to guarantee; *uke-toru*, to take delivery, to receive.
uketamawaru, a humble word for to hear; conf. p. 245.
uketori, a receipt.
uke-tsūke, a sort of enquiry office, superior in dignity to a mere porter's lodge, where cards are received, information given, etc. There is one at the entrance to every public department and other large establishments in Japan.
ūma, a horse.
ūmai, nice to eat, tasty.
ūmamma, food (in baby language); conf. p. 234, footnote.
ūmareru, (2) to be born.

ūmare-tsūki, by birth; hence the character or disposition.

ūme, a plum-tree: *ūme-mi*, going to see the plum-blossoms.

ūmeru, to fill up with earth, to bury: *ūme-awaseru*, to make up (metaph.), see p. 353.

umi, the sea: *umi-be*, the sea-shore.

umu, to give birth to, to bear: *umi-dasu*, d°.

un, luck: *un no yoi*, lucky; *un no warui*, unlucky.

unazuku, to nod.

unchin, freight(-money).

undō, bodily exercise: *undō-dama*, cup-and-ball: *undō suru*, to take exercise.

unjō, a tax, a tariff.

ura, the back or reverse side of anything.

urayamu, } to envy (not
urayamashigaru, } in a bad
sense); also to wish to be like.

urayamashii, enviable.

ureru, (2) to sell (intrans.), to be able to sell; conf. p. 201.

ureshii, joyful.

ureshigaru, to feel joyful.

uri, a melon.

uru, to sell (trans.): *uri-sabaku*, to sell off.

urusai, troublesome, a bother.

urusagaru, to find troublesome.

urushi, lacquer.

uruwashii, beautiful, lovely.

usagi, a hare.

ushi, a cow, a bull, an ox, beef.

ushinau, to lose.

ushiro, the back or hinder part of anything: *no ushiro ni*, at the back of, behind.

uso, a lie, a falsehood: *uso wo iu*, to lie; *uso-tsūki*, a liar.

usuberi, rush matting bound with a hemp edging.

usui, light, thin (in colour or consistence), insufficient: *usu-akai*, pink; *usu-gurai*, dusk.

uta, a Japanese (as opposed to a Chinese) poem, a song.

utagai, a doubt: *utagai wo okosu*, to raise a question.

utau, to sing.

utcharu, to throw away, to disregard: *utchatte oku*, d°.

utsu, to strike, to hit: *teppō wo utsu*, to fire a gun. It is sometimes used as a meaningless and omittable prefix in compound verbs, as (*uchi-*)*tsure-datsu*, to go along together.

utsusu, to remove (trans.), to copy.

uttaeru, (2) to go to law about, to appeal.

uwa-gaki, an address (on an envelope, etc.).

uwagi, an overcoat, a coat.

uwagutsu, a slipper.

uwasa, talk about a person, gossip, rumour: *uwasa wo suru*, to talk about.

uwo, a fish.

uyamau, to reverence.
uya-uyashii, awe-inspiring.
uzura, a quail.

W.

wa, a separative particle; see p. 83; also pp. 44, 62, 177, 190, 255, 267. For its use as an interjection, see p. 84.

wa, an irregular auxiliary numeral, see p. 107.

wa, a wheel.

wabi, an apology.

wabiru, (3) to lament, to apologise.

waboku, peace.

waga, my own, one's own, see p. 49: *waga mi*, myself.

waka-danna, the son of the master of the house.

wakai, young.

wakari, understanding: *o wakari ni naru*, to understand (honorific); *wakari no hayai*, quick-witted, sharp.

wakari-nikui, hard to understand.

wakari-yasui, easy to understand.

wakaru, to understand: *wakari-kitte iru*, to come to a clear understanding.

wakasu, to boil (trans.); said of water.

wakatsu, to discern.

wake, a reason, a cause: *dō iu wake de?* why?

wakeru, (2) to divide: *wake-ataeru*, to distribute in appropriate shares.

wakete, specially.

waki, the side of anything, sometimes elsewhere: *no waki ni*, at the side of, beside; *waki ye*, elsewhere.

wakimaeru, (2) to discriminate, to comprehend.

waki-mizu, a spring of water.

waku, to boil (intrans.).

wakūsei, a planet.

wampaku (na), naughty.

wan, a bowl.

wan-wan, bow-wow. Children call dogs so.

wara, straw.

warai, laughter.

waraji, a kind of straw sandals used only out-of-doors.

warau, to laugh.

ware, I (in Book Language): *ware-ware*, people like me, we.

wari-ai, proportion.

warui, bad, (hence sometimes) ugly, see also pp. 125, 136: *waruku iu*, to blame.

waru-kūchi, bad language.

waru-mono, a worthless fellow, a ruffian.

Wasei, made in Japan.

washi, a vulgar contraction of *watakūshi*, I.

wasure-mono, something forgotten.

wasureru, (2) to forget.

watakūshi, selfishness, (hence)

I: *watakūshi-domo*, we, people like me, I; conf. p. 46.

wataru, to cross (a river).

watashi, a somewhat vulgar contraction of *watakūshi*, I.

watasu, to hand over.

waza to, on purpose.

wazawai, a calamity.

waza-waza, on purpose.

wazuka, a trifle: *wazuka ni*, only, nothing but.

wo, a postposition; see p. 88; also pp. 195, 197, 221, 255.

woba, see p. 94.

Y.

ya, a termination signifying house, see p. 38.

ya, a postposition: see pp. 90, 86 (N.B.), 190: *ya nani ka*, see p. 53.

yā, eight (in enumeration).

yaban, a barbarian: *yaban no* or *na*, barbarous.

yabo, a clown, a dolt.

yabuku, to tear (trans.).

yachin, house-rent.

yado, a dwelling-place, a hotel; hence a humble word for husband (see p. 250): *yadoya*, a hotel.

yagate, forthwith, by and bye.

yagu, bed-clothes.

yahari, also.

yai! halloa!

yakamashii, noisy, (hence) given to fault-finding.

yakedo, a burn.

yakeru, (2) to burn (intrans.).

yaki, burning, roasting, annealing.

yakimochi, jealousy.

yakkai, assistance; see also p. 300, No. 54.

yaku, to burn, (trans.) to roast, to toast, to bake.

yaku, usefulness, service: *yaku ni tatsu*, to be of use.

yakunin, an official.

yakūsha, an actor.

yakūsho, a public office.

yakūsoku, an agreement, a promise, an engagement.

yakwai, an evening party.

yama, a mountain, a hill, sometimes dishonest speculation: *yama-michi*, a mountain path.

yamame, a kind of trout.

yamashi, a dishonest speculator, a charlatan.

Yamato, the name of one of the central provinces of Japan; hence by extension Japan itself.

yameru, (2) to put a stop to.

yami, total darkness.

yamome, a widow.

yamu wo ezu, unavoidably.

yanagi, a willow-tree.

yane, a roof: *yane-bune*, a house-boat.

yappari, emphatic for *yahari*.

yara, see p. 456, foot-note 8.

yarakasu, (vulg.) to do, to drink.
yaru, to send, to give, conf. pp. 191, 245: *yatte miru*, to try (one's hand at). *Yaru* is sometimes used instead of *suru*, to do.

yasai(-mono), vegetables.

yasashii, easy, gentle.

yaseru, (2) to grow thin; *yasete iru*, to be thin; *yaseta*, thin.

yashiki, a nobleman's mansion, also a "compound."

yashiro, a Shintō temple.

yashoku, supper, (late) dinner.

Yaso, Jesus: *Yasokyō* or *Yasoshū*, (Protestant) Christianity; *Yasokyōshi*, a (Protestant) missionary or clergyman.

yasui, cheap, easy.

yasumi-bi, a holiday.

yasumu, to rest, to go to bed: *o yasumi nasai*, goodnight.

yatou, to hire, to engage.

yatsu, a (low) fellow; rarely a thing.

ya(tsu), eight.

yatte, a meaningless expletive.

yattoko-sa, familiar for *yōyaku*.

yawarakai or **yawaraka na**, soft.

yaya mo sureba, apt to, liable to, if one does not take care.

ye, a postposition; see p. 90.

yo! an interjection, see pp. 233, 163.

yo, the night: *yo ni iru*, to become dark.

yo, the world: *yo no naka*, d°: *yo wo okuru*, to spend one's life, to make a living.

yō, four (in enumeration).

yō, business, use: *yō wo nasu*, to be of use.

yō, appearance, way, kind: *yō ni*, to, so that; see p. 269.

yo-ake, dawn.

yobō, a precaution.

yobu, to call: *yobi-dasu*, to summon; *yobi-kaesu*, to call back.

yōfuku, European clothes.

yohodo, plenty, a lot, very.

yoi, good, (hence) handsome; see also p. 136.

yō-i (na), easy.

yōji, a tooth-brush, less correctly a tooth-pick (*koyōji*): *yōji-ire*, a toothpick-holder.

yo-jō-han, (a room) four mats and a half (in size).

yōka, eight days, the eighth day of the month.

yōkan, a kind of sweetmeat made of beans and sugar.

yokei, superfluity; (with a negative) not very, not much; see p. 144.

yōki, the weather.

yokka, four days, the fourth day of the month.

yoko, cross, athwart: *yoko-chō*, a side street (whether cross or parallel).

yokogiru, to cross.

yokome, a side glance.

yokomoji, European written characters, Roman letters.

yokosu, to send hither.

yoku, well, (hence) often.

yome, a bride, a daughter-in-law:
yome ni yaru, to give (a girl) in marriage; *yome wo morau*, to marry (a wife).

yomeru, (2) to read (intrans.), can read; conf. p. 201.

yomu, to read (trans.): *uta wo yomu*, to compose (Jap.) poetry.

yōmuki, business, affairs.

yondokoronai, inevitable.

yone, hulled rice.

yo (no naka), the world.

yopparai, a drunkard.

yopparatte iru, to be intoxicated.

yoppodo, emphatic for *yohodo*.

yoppite, all night long.

yori, a postposition; see pp. 91, 141, 254.

yoroi, armour.

yorokeru, (2) to reel.

yorokobi, joy.

yorokobu, to rejoice.

Yōroppa, Europe.

yoroshii, good, conf. pp. 125, 249: *mō yoroshii*, all right, no more required; ... *de yoroshii*, ... will do well enough; *yoroshiku mōshimasū*, see p. 319; *yoroshiku negaimasū*, see pp. 334—5, No. 20.

yoru, the night.

yoru, to lean on, to rely, to depend; hence to look in at, to stop at for a short time: *ni yotte*, owing to.

yoru, to select: *yori-dasu*, d°.

yoru, to assemble.

yosasō (na), having a good appearance, conf. p. 134.

yōsei suru, (irreg.) to foster, to support.

yoseru, (2) to collect (trans.).

yoshi, good, all right; conf. p. 119: *yoshi-ashi*, see p. 33.

yoso, elsewhere.

yosooi, adornment, fine array.

yosu, to leave off, to abstain from, to put an end to.

yōsu, appearance, circumstances.

yo-sugiru, to be too good.

yo(tsu), four.

yottari, four persons.

yotte, for that reason: *ni yotte*, owing to.

yowai, weak.

yōyaku, } barely, at last, with
yōyō, } difficulty.

yu, hot water, a hot bath: *yu wo sasu*, to pour in hot water.

yubi, a finger, a toe.

yūbin, the post: *yūbin-kyoku*, a post-office; *yūbin-zei*, postage.

yūdachi, a (thunder-) shower.

yūgata, twilight, evening.

yuinō, gifts exchanged on betrothal.

yuka, the floor.

yūkata, see *yūgata*.

yūkei, the evening landscape, twilight.
yuki, snow.
yukkuri, leisurely, slowly.
yūkyō, pleasure.
yume, a dream; *yume wo miru*, to dream,
yūmeshi, supper, (late) dinner.
yumi, a bow (for shooting): *yumi-ya*, a bow and arrows.
yūrei, a ghost.
yureru, (2) to shake (intrans.).
yuri, a lily.
yurui, loose.
yururi (to), leisurely: *go yururi to*, see p. 140.
yurusu, to allow.
yusan, a picnic.
yūsei, a planet.
yūshi, a brave.
yūshoku, supper, (late) dinner.
yūshō-reppai, the survival of the fittest in the struggle for existence.
yuu, to bind up or do (the hair).
yūyū to, nonchalantly.

Z.

za, a seat, in compounds sometimes a theatre: *za ni tsūku*, to take a seat; *za wo tatsu*, to rise from one's seat.
zaisan, property: *zaisan-kagiri*, bankruptcy.
zampatsu, hair-cutting.
zannen, regret: *zannen-garu*, to regret.

zashiki, a room.
zasshi, a magazine, a review.
ze, same as *zo*.
zehi, right {^{and} or ^{wrong}; (hence) positively: *zchi ma nai*, nothing more to be said, unavoidable, useless.
zei, a tariff, an impost.
zeikwan, a custom house.
zen, (always with honorific *o*), a kind of tray; see p. 223.
zen, before; (in compounds), as *shi-go-nen-zen*, four or five years ago.
zen, virtue.
zen-aku, good {^{and} or ^{evil}.
zeni, coin, coppers.
zennin, a virtuous person.
zenryō (na), virtuous, good.
zentai, properly the whole body; more often usually, generally.
zentorumen, a corruption of the word gentlemen.
zetchō, the summit of a mountain.
zo, an interjection; see pp. 233 and 53.
zōhei-kyoku, a mint.
zoku, commonplace, vulgarity, a brigand, a rebel.
zokugo, a colloquial word, the spoken dialect.
zombun, a sentiment: *zombun ni suru*, to do as one likes (with a thing).

zonji, knowledge; used in such phrases as *go zonji desŭ ka?* do you know? *zonji-nagara*, I must own that...

zonji-yori, an opinion.

zonjiru, (3) to know.

zōri, a kind of straw sandals worn indoors.

zōsa, difficulty: always with a negative, as *zōsa mo nai*, there is no difficulty.

zotto suru, to start with surprise; also to be natural or pleasant.

zu, termination of negative gerund, see p. 165.

zubon, trousers.

zuibun, a good deal, pretty (adverb), very.

zure, see *tsure*.

zutsu, (one, etc.) at a time, apiece, each, as *mitsu-zutsu*, three at a time.

zutsū, a headache: *zutsū ga suru*, to have a headache.

zutto, straight, quite, a great deal.



OF

SUBJECTS TREATED.

(When several references are given, the most important reference is placed first. Subjects having only Japanese names, such as the *Kana*, the *Nigori*, and the various Postpositions, are not inserted here. They must be looked up in the Japanese-English Vocabulary, p. 457 *et seq.*)

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AND

CORRECTIONS.

P. 3, line 14.—For “Scraps of Conversations,” read “Fragments of Conversation.”

P. 31, N. B. at bottom.—The statement made in this N. B. is hardly correct. Though “puppy” is most clearly rendered by *inu no ko*, “kitten” by *neko no ko*, etc., such forms as *ko-inu*, *ko-neko*, *ko-ushi*, etc., are also in current use. The author is indebted to the Rev. Dr. Gordon, of Kyōto, for this correction.

P. 76, latter part of ¶ 112.—Mr. Satow is of opinion that, in such phrases as *inshi no furui no* and *kwashi no shin-ki ni yaita no*, there is a tacit reference to stamps which are *not* old, and cakes which are *not* freshly baked—a sort of emphatic dwelling on the ideas of “old” and “freshly baked.”

P. 131, ¶ 195.—Mr. Satow thinks there is little doubt but that *garu* stands for *ge* (i.e., *ke*) *aru*. *Ke* is the ancient pronunciation of the character 氣, “spirit,” “air,” so that, for instance, *mezurashigaru* would have meant originally “to have an air of strangeness.” Compare with these verbs in *garu* such substantives in *ge* as *abura-ge*, “an oily appearance,” “oiliness.”

P. 137, ¶ 205, *ki no kiita*.—Mr. Satow suggests that the *kiku* from which this form *kiita* is derived, may be, not the transitive verb *kiku*, “to hear,” but an originally

different, and merely accidentally homonymous intransitive verb, signifying "to be efficacious." This would be the verb *kiku* which we find in such expressions as *kūsuri ga kiku*, "the medicine acts."

P. 179. ¶ 287.—In many cases, the Classical Conditional Mood is better translated by "as..." than by "when..."

P. 207. ¶ 326.—Mr. Satow suggests, as a good instance of this form of the causative, the verb *imashimeru*, which means "to reprove," "to warn," but which is evidently nothing but the causative conjugation of the verb *imu*, "to dread," "to shun." To cause a person to shun a thing is, of course, to warn him of it.

P. 280, bow and arrows.—For *iyumya*, read *yumi-ya*.

P. 284.—For "riend," read "friend."

THE END.

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